Kine WEEKLY

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No. 1,914.

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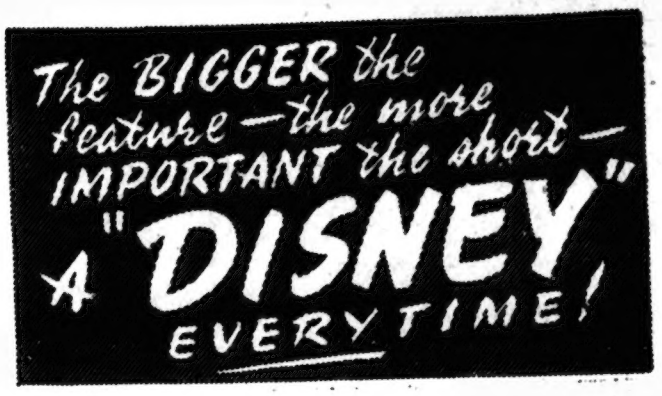
Kinematograph WEEKLY

No. 1,914. Thursday, December 23, 1943. Vol. 322




# ODEON EXTENDS PENSION SCHEME

## To Embrace All Grades

**ALL Odeon employees with two years' service on December 20, 1943, who are within the recognised age group, are now brought within the Staff Pensions and Assurance Scheme inaugurated six months ago.**

**The scheme, which is contributory and therefore voluntary, has been extended to cover all men who were under 55 when they joined the service of the company and all women who were under 50.**

### Press Statement

New grades of staff which have been invited into the scheme include usherettes, cashiers, front of house staff, cleaners, permanent night watchmen, boiler men, café waitresses and kitchen staff.

As with the senior grades of staff the extension of the scheme will include all employees at present serving in the Forces who had two years' service with the company at the time of joining the Colours, and Odeon will pay the employees' and employer's contributions until they return to the service of the company.

John Davis, joint managing director, in a letter to all Odeon employees concerned, states: "It is the desire of the board of this company that every employee should be able to work under reasonable conditions and with a contented mind. This Pensions and Life Assurance Scheme is a means to that end.

### Odeon Contributions

"The Odeon Company pays the entire cost of the life assurances; the entire cost of past service pen-

*Continued on page 23*

# BONUS FOR 12,000 CIRCUIT STAFF

## A.B.C. Caps Year of Achievement

A special Christmas bonus authorised by Max Milder and Eric Lightfoot on behalf of the Board of A.B.C., caps a year of all-round advancement for the staff. More than 12,000 employees throughout Great Britain participate in the latest gift.

At the same time the pension scheme is coming into force, retrospective to last September. The staff has given enthusiastic endorsement to the plan, which provides for pensions up to 50 per cent. of salary for men at the retiring age of 65, according to their length of service. The entire cost of the scheme is borne by the Board with no contributions of any kind from employees.

A.B.C. also were the first national circuit to reduce working time to a maximum of 50 hours weekly. This innovation, which went into effect in September, set an example for the Industry, and other major circuits have since adopted it.

# A.T.P. PROFITS SLUMP

## £68,000 Drop

Production and other profits of Associated Talking Pictures have dropped from £107,115 for 1941-42 to £39,246 for the year to June 30 last.

Expenses were down from £18,098 to £11,090; directors' fees were £2,000; taxation £25,000 against E.P.T. £86,000; leaving a net profit of £1,156 against £2,497. This enables the debit balance to be reduced to £186,125.

The balance sheet reveals that the overdraft has been reduced from £49,870 to £7,968. Creditors stand at £95,982 against £93,775.

The question of E.P.T. is still under negotiation with the Inland Revenue.

# SOUND CITY'S PROFITS

Sound City (Films) reports a profit of £45,145 for the year to May 31, 1942, as against £44,441 for the previous year.

N. G. W. Loudon, the chairman and managing director, states that the Board expects very shortly to present the accounts for the year to May, 1943.

The 1942 profit was arrived at after charging expenses, depreciation, etc. From the figure of £45,145 has to be deducted debenture and loan interest, £6,355 bank interest, £1,142; and fees, £1,000, leaving £36,648 compared with £35,250. Tax provision is £29,000, against E.P.T., £21,500. The balance of £7,648 reduces the debit balance to £91,255.

The meeting adjourned from June 18 last will be held at Sound City, December 28, at 11 a.m.

# SUB-STANDARD SERVICE

## Film Hire Facilities in Key Towns

A SUB-STANDARD film hire service operating in key centres to provide schools, guilds and societies with 16-mm. film programmes on hire terms, is being established by Film Hire, Ltd., whose registered office is at 9, Upper Berkeley Street, W.1.

Films available for hire include entertainment as well as documentary and educational subjects. The entertainment films are mainly British—a few are in Technicolor.

Twelve companies, each with £1,000 capital, have been or are being registered under the name of Filmhire, and four are already operating.

The companies registered are at Birmingham, Edinburgh, Leeds, Manchester, Newcastle, Plymouth, Sheffield, Aberdeen, and Somerset.

It is understood that J. Arthur Rank is interested in the enterprise.

The directors of the Filmhire companies are E. S. Fellowes-Farrow and Stephen G. Cummin.

# FIRST £10,000 FOR SAILORS' FUND

## Warner and A.B.C. Collections

A cheque for £10,000 has been sent by Max Milder to the First Lord of the Admiralty, A. V. Alexander, as a first donation to the King George's Fund for Sailors (War Fund). The final total will probably exceed £20,000.

The money represents audience collections originating at the Warner and Regal Theatres, London, with the showing of Warner Bros' "Action in the North Atlantic" last August. Collections were then extended over the A.B.C. Circuit where the picture played.

In his letter to the First Lord of the Admiralty, Mr. Milder reported the enthusiastic response of patrons everywhere to the Fund.

## All Quiet on the Rental Front

The Joint C.E.A.-K.R.S. Committee on Film Rentals has met, and has adjourned for the preparation of detailed information. The next meeting will be held shortly after Christmas. Proceedings are harmonious.

# Scophony's Odeon Contract

## SHAREHOLDER'S QUERY UNANSWERED

***CONFIDENCE in the future of television was expressed by Sir Maurice Bonham Carter at the Scophony meeting last week, but he could make no statement as to the implementing after the war of the contract to equip the Odeon, Leicester Square, with the company's equipment.***

All the business of the Scophony meeting on Monday—the chairman's speech and shareholders' questions and answers—were disposed of in ten minutes. And only about half-a-dozen shareholders were there to find out what was happening in the company's affairs.

A shareholder asked whether the Odeon circuit was likely to be interested in using the Scophony television system after the war.

The chairman replied that before the war the company had a definite order to equip the Odeon, Leicester Square, but the war put a stop to television. What will happen after the war he was not in a position to say.

Sir Maurice Bonham Carter said there had been a substantial increase of production during the year, but having regard to the available facilities, both of personnel and accommodation, no further material increase can be

*Continued on page 5*

Latest War News ON BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
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## POLITICS

BY his answer in the House of Commons this week the Parliamentary Secretary to the Ministry of Information has set the official seal upon a policy which the Trade has always imposed upon itself—that the matter presented in our newsreels should be entirely dissociated from any taint of politics. Zealots have from time to time endeavoured to utilise this medium to "educate" the kinema patron; that is to saturate him with tendencious news and views; this idea is now dismissed categorically.

The fact remains that amongst the many propaganda elements in the country the prospect of being able to claim the attention of the millions and of preaching to them willy nilly has been an alluring one. It is too easy and too powerful an appeal to escape the attention of the strenuous advocates who want to graft their opinions on the nation.

So powerful, indeed, that it would be little exaggeration to say that the dreadful harvest of distorted patriotism which Goebbels has raised could hardly have been developed without its aid. The success of his evil work is surely a vigorous commendation in itself of our own policy of rigidly excluding anything but mere entertainment and interest from the screen.

Politics on the screen must of necessity be disastrous, and fortunately neither those who make our pictures, nor those who pay to see them, would for a moment allow any trespassing upon their right to keep the screen clear from any attempt to force politics into a channel devoted to entertainment.

The newsreel editor and the exhibitor recognise, of course, that they are public servants, and perhaps the most reassuring feature of the whole position is the firmly based attitude of the British patron. He would, it is certain, put his foot down firmly if he thought liberties were being taken.

# Long Shots

SOMETHING like a truce of Christmas seems to have resulted from the first meeting of the Joint Conciliation Committee of the C.E.A. and K.R.S. The official statement merely mentioned that the meeting stands adjourned and that "the proceedings were harmonious," a sentence which almost brings in a Dickensian Yuletide atmosphere of crackling logs and lashings of punch.

REALLY, though, it wasn't quite like that. It was more like "sparring for an opening," with the end of the round reached without a blow being struck. Some surprise was expressed that only a kinema here and there was withdrawn from the Short List, and the harmoniously conducted proceedings closed with the sponsors of the list being left to have another think.

J. ARTHUR RANK has developed a very happy faculty for getting on terms with the Press, and sets an excellent example of accessibility as well as hospitality. An example of the latter virtue was afforded on Tuesday when he and the G.-B. Corporation invited all Fleet Street, or at least that section of it interested in films, to lunch at the Dorchester.

A FEW sincere words came from the Chairman, who has definitely recognised his responsibility towards the post-war development of British films, and realises, at the same time the duty of catering for the youngsters, as evidenced by the Saturday morning clubs formed, and witty acknowledgments from pressmen—who could have done with a little sub-editing—represented all the oratory of a pleasant occasion.

GEORGE ARCHIBALD may be expected home early in the New Year to take up a new assignment after closing a deal in America, whereby distributors there each handle a feature and two shorts for the British Ministry of Information.

HE will be succeeded in New York by Thom Baird, who has been his assistant. Baird was formerly in this country handling distribution of non-theatrical shorts for M. of I.

PATHE Pictures' staff at Film House is very proud of the fact that one of its members has gained the Military Cross This is Lieut. H. J. Field, formerly with H. G. Howell in the accounts department. Lieut. Field has also been mentioned in despatches.

SCOTLAND'S film Trade is mourning the loss of one of its most revered pioneers—Prince Bendon, whose first association with moving pictures dates back to 1897 when he introduced "animated pictures" into a concert programme on tour in Scotland.

VENTRILOQUIST, entertainer, film renter, "Pa" Bendon had had a rich experience, which contributed to his personal charm and the esteem in which he was held by everyone who met him. There was a hushed note of deep respect at the mention of his passing at the Scottish C.E.A. meeting, and the representative gathering of old friends and employees at Craigton Cemetery was expressive of the friendship he had extended and received.

KEENLY interested in everything pertaining to the welfare of the kinema Industry, he founded the Cinema Club and became its first President in 1919. The Club was one of his chief joys in later life, and it is a source of disappointment to every member that he, as Honorary President, was not spared to see the fulfilment of the Club's semi-jubilee next year. In his day he was a keen athlete, and was the first cyclist to cycle up and down Balmano Brae, one of the steepest thoroughfares in Glasgow, in 1895, a feat upon which he was always complimented.

**The Editor and staff of the "Kinematograph Weekly" sincerely wish all readers the Compliments of the Season. May this be the last war-time Christmas!**

AMONG Odeon employees there will be general satisfaction that the Staff Pension and Assurance scheme launched six months ago is now extended to include nearly every employee. Only those who were over 55 (men) and 50 (women) when they joined the company's staff are now ineligible. John Davis makes an appeal for every employee who can to join this scheme, which is a contributory one, and so secure his future.

LACK of studio space in which to keep the quantity of British pictures up to its standard has given producers considerable anxiety of late. That the problem is acute is admitted on all hands.

S. W. SMITH, chairman and managing director of British Lion, finding his plan of production seriously affected by the problem, has, by a happy arrangement with Maurice Ostrer, of Gainsborough, been able to ensure a continuous production policy which will provide his sales organisation with fine quality British product.

ANYTHING up to half-a-million pounds will be put up by Mr. Smith on a 50-50 basis, Maurice Ostrer providing studio space and the benefit of his valuable personal experience. Both men judge pictures not from the amount of money spent upon them but by entertainment value. "I kno he says, "that Maurice is the man in the country to get value for money spent."

A SPECIAL C.E.A. inte attaches to the birth o daughter (Pauline Mary) to wife of J. E. Anderton Brad delegate to the Genera Cou and a Yorkshire exhibitor si 1913. The date of birth, Decem 7, was the fifth anniversary of wedding day.

IT was at the Harrogate Sum Conference that Mr. Ande met his wife-to-be, and they bec engaged at the Folkestone Con ence the following year. wedding took place during Anderton's year of office as bra chairman, a distinction he sh with W. Carr, of the North branch

TWO of the four films which Alexander Korda will m during 1944 will have defini Scottish bases—"Velvet Coat," life of Robert Louis Stevenson G. B. Stern; and John Bucha "Greenmantle." John Bri Scotland's best-known cont porary playwright, is also writ a comedy for Korda.

A SCOTTISH M. of I. fi "Power for the Highlan will be shown in every kinema Scotland during the next weeks. It discusses the North Scotland hydro-electric sche Glasgow houses are showing it t week, and Edinburgh commen on January 3. Some 30 copies be employed. Thereafter there to be a general showing in E land.

BACK in 1895, a young man 22 appeared in the first m ing picture with a consecut story—the execution of M Queen of Scots—being made Edison's laboratories. The film No. 1 film exhibit in the Ameri Museum of Modern Art.

LAST week the stripling of celebrated his 70th birthd He is to-day Alfred Clark, chairm of Electrical and Musical Ind tries, who has ever since 1889 b associated with the development gramophones, radio and televisi

VICTOR WARREN, well kno in the Glasgow Trade pre-w and prominent as a Glasgow Co cil Chamber member, is now se ing as commander of a Divisio Signals unit in Nigeria with rank of Lt.-Col. Sending his c gratulations to Provost Welsh, Glasgow, on his elevation to t position, he adds, with a touch nostalgia, that he often yearns Glasgow and will be back th just as soon as all this is over.

OF Nigeria he says "So country this — very un veloped, miles of jungle—**and they need an Alec King kinemas.**" So it looks as thou Alex King will have to leave booking and managing of Scotti kinemas, don war paint and go Nigeria to build up another circ in a black market.

THE STROLLER.

# N.A.T.K.E. Refused Support to Strikers

## O'BRIEN'S VIGOROUS DEFENCE

***THE statement that the N.A.T.K.E. as a union supported the strikers in the dispute between National Studios, Ltd., and a section of its employees is vigorously denied by Tom O'Brien, general secretary, who declares that, as a matter of fact, every effort was made by N.A.T.K.E. to get the men to resume work unconditionally.***

This point is made in a letter from Mr. O'Brien to W. E. Wingrove, secretary of the British Film Producers' Association. He says:

"It should be known that the N.A.T.K.E. officially denied any support of the men's action in your presence at the meeting held at National Studios on Friday evening, December 10. This statement was reiterated to the national and Trade Press, and also to G. Parish, of British National, who agreed to meet representatives of our Union unofficially on Monday, December 13, to discuss the position.

"Our entire studio executive went so far as to visit the studio and pass a unanimous decision that they could not support the action taken by the men, and instructed them to return to work immediately. Every effort was made by our Association to get the men to resume work unconditionally and allow the machinery as provided for in the agreement to operate. This is a fact borne out by a statement by Mr. Parish to on December 14, 1943.

"We insist that, if you cannot support your statement by facts you publicly withdraw your statement and issue an apology to the National Association of Theatrical and Kine. Employees."

# SECOND HOUSE BAN ON CHILDREN

f a meeting of Easington Edu- cation Committee the clerk re- ted that he had forwarded to Durham County Education mmittee the recommendation at no child below elementary ool leaving age should be wed to attend the second house kinemas, even if accompanied parents, and it had been pted and referred by the Com- ttee to the County Parliamen- y Committee.

**turday Facilities**

A letter was read from Wingate ish Council asking the Com- ttee to make application to the propriate authority to raise the on Saturday afternoon inees at local kinemas to en- le children to attend during the instead of at night.

The Clerk said the Committee s concerned only with attend- ce of children at school on ool days. His suggestion that Parish Council be advised to ly to the licensing authorities s adopted.

## Southport Quota Summons Fails

n the grounds that owing to the racter of the films available it was mercially impracticable to impose conditions, Southport Bench of magis- tes dismissed a summons against the nd Cinema (Southport), Ltd., for ing to exhibit the prescribed per- tage of British long films during the r 1941-42.

The case for the Board of Trade was at the defendant company, during the r, exhibited only 4.6 per cent. of ish films, instead of the prescribed ota of 17½ per cent.

*Continued from Page 3*

# SCOPHONY'S ODEON CONTRACT

ticipated in the current financial ar.

t the same time he expressed every fidence in the ultimate future of evision and expected that a service some form will again be instituted hin a relatively short time after the r.

**anged Conditions**

But the conditions, both technical and ancial, governing the service, he said, ll certainly be changed from those rtaining before, and these changes e must be prepared to face."

good account of progress had been ived of the allied company in erica. This company is consolidating position in the field of television and establishing a research laboratory er the direction of Dr. A. H. enthal.

**S. Contribution**

Referring to the item of £22,500 in balance-sheet representing the ount received for the exploitation of Scophony system in the U.S.A., Sir urice said that this sum, which is repayable out of payments received America, has been applied in the uction of the capital expenditure urred on development work.

# WRIT AGAINST KINEMA

## For Sunday Shows

The Lord's Day Observance Society, whose intervention has stopped several Sunday shows recently, is in action again.

It has written to the manager of the Regal at Torquay, telling him that a writ is being taken out against him for permitting variety entertainments on three recent Sunday afternoons.

The concerts raised more than £600 for the British Prisoners of War Fund.

Burglars who broke into the Knowle Cinema, Bristol, failed to find any cash as the takings are removed every night, but they got away with about £10 worth of cigarettes and a number of torches, and did a good deal of damage in securing entry. The Knowle house is one of the theatres owned by Coun. F. G. W. Chamberlain, chairman of the Bristol C.E.A.

# LATE RUNS ON THREE-DAY BOOKINGS

## New Complication Before S. and E. Lancs Branch

**OWING to the shortage of copies, some members of the S. and E. Lancs branch are finding that renters are giving priority to six-day bookings, and this has meant comparatively late runs for three-day bookings. J. J. McCracken presided at the last branch committee meeting at which this was discussed.**

W. W. LLOYD said he had had experience of contract confirmations of which he argued for three-day films being held up. This meant late dates after the six-day bookings had been fitted in.

A. PEEL said this situation probably arose from the small number of copies now placed at the renters' disposal.

**Oldham Reacts**

Arising from the minutes of the previous meeting held at Oldham, W. W. LLOYD said he was asked by some of the civic guests at the luncheon held in that town to express their appreciation of the informative address by Mr. McCracken on that occasion.

The CHAIRMAN said every opportunity ought to be taken to explain to members of local governing bodies and licensing authorities that the kinema had got beyond the days of the fairground period. The business was carried on by businessmen of good standing, good will and public spirit, and they had put considerable money into buildings and equipment for the legitimate entertainment of the nation. Local authorities should be made aware of the importance of the film entertainment business.

**Meeting with Film Carriers**

The CHAIRMAN reported that that morning representatives of the S. and E. Lancs branch, the Manchester and Salford branch and the film carriers had held a meeting to discuss the carriers' application for a 7½ per cent. increase in transport rates, with a minimum increase of 1s. per week. It was not possible to come to a decision, and a further meeting would be held after the carriers had reported back to their association.

J. MATHER mentioned that the carriers were asked to do their best to secure the more careful handling of films to protect them from damage. They promised to do their best, but pointed out that they suffered from shortage of staff in the same way as exhibitors.

**Vice-Presidency**

From Leicestershire branch was received a letter asking the branch to support the nomination of G. H. SCARBOROUGH for the vice-presidency.

The CHAIRMAN: As I understand there is the possibility of another, I think it would be prudent to wait.

**Film Rentals**

In the report of the General Council business, J. J. MCCRACKEN dealt mainly with film rentals. After listening to the arguments he agreed that if the C.E.A. and K.R.S. did not establish the joint committee it would not be possible to get anything done. There was much plain speaking on the subject from the members of the London and H.C. branch.

A. PEEL and Coun. J. C. WHITAKER paid tributes to the chairman and thanked him for his exhaustive reports on the C.E.A. meetings held in London.

**Annual Meeting**

Arrangements were discussed for the annual general meeting. The next meeting of the committee will be held on January 21, 1944.

**Dispute with Newspaper**

Brief discussion ensued on the withdrawal of kinema advertisements by many of the Manchester members from an evening newspaper owing to the transfer of the advertisements from news pages to the classified advertisement section. It was stated that several members of the South and East Lancashire branch had acted in support of the Manchester and district exhibitors and this unity of action was much appreciated. A member who was still advertising said he had not received any recommendation from his own branch on the matter, but in view of what had been stated he would cancel his advertisement.

Seasonal greetings were exchanged between the chairman and members.

*Continued at foot of column 4*

# *POLITICS IN NEWSREELS*

## *Viewed with Disfavour*

***ALTHOUGH there is no censorship of newsreels, official quarters view with disfavour the introduction of politics. This attitude was announced by E. Thurtle, Parliamentary Secretary to the Ministry of Information.***

In the House of Commons on Wednesday, Viscount Hinchingbrooke asked the Minister of Information if he would give an assurance that in cases where special facilities for the collection of materials were accorded by his Department to newsreels companies, such as the Paramount Film Corporation, steps were taken to ensure that this material was not presented in the form of sequences and comment capable of interpretation in the terms of Party political controversy and that the public interest was the sole criterion in granting such facilities.

E. Thurtle, the Parliamentary Secretary, said that it was true that much of the newsreel material about the war was obtained through facilities granted by the Government, but newsreels were not, of course, subject to censorship on political grounds. However, he shared a dislike of the intrusion of politics into newsreels, which offer little scope for genuine discussion. In journalism there was always an opportunity to make a reply to polemics, but in newsreels there was not.

## Free Propaganda

In the House of Commons last week Rostron Duckworth asked the Minister of Information what payment was made to kinemas for the display of film flashes or trailers dealing with the work of Government Departments.

Mr. Brendan Bracken said that no payment was made, but the copies of the films were supplied.

Swindon Watch Committee has transferred the licence of the Savoy, Regent Street, to A. E. Watkins.

# London Trade Show Diary

## OFFERINGS TO BE SCREENED BETWEEN THURS., DEC. 23 AND WED., DEC. 29

William Bendix appearing in 20th Century-Fox's new film GUADALCANAL DIARY

### *Tuesday*

### Guadalcanal Diary
### *(20th-Fox)*

**Century Theatre. 10.30 a.m. and 2.30 p.m.**

**Cast**: Preston Foster, Lloyd Nolan, William Bendix, Anthony Quinn, Richard Jaeckel, Richard Conte, and members of the U.S. Marine Corps. **Director**: Lewis Seiler.

One of the many highlights of the 20th Century-Fox release schedule for 1944. A true-to-life and unvarnished story of the first great American victory over the Japanese, a picturisation of eye-witness account by Richard Tregaskis, and hailed as the biggest action subject ever to come from Hollywood, absolutely without flag-wagging or heroics.

Though the grimness of war and battle necessarily play a large part in the production, comedy is supplied by the screen's latest sensation, William Bendix, recently voted one of the "stars of to-morrow," and here rising to new heights as a great character actor. Pathos is introduced through the amazing portrayal by Richard Jaeckel, a 17-year-old former mail-boy at the 20th-Fox studios in his first screen rôle. The production of "Guadalcanal Diary" was made possible by the active co-operation of the U.S. Marine Corps, and featured many members of the Corps in the huge cast. The picturé was chosen by the Marines as an item of their 168th founding anniversary in Philadelphia last month.

### Sherlock Holmes and the Spider Woman
### *(G.F.D.)*

**G.-B. Private Theatre. 2.30 p.m.**

**Cast:** Basil Rathbone, Nigel Bruce, Gale Sondergaard, Dennis Hoey, Vernon Downing, Alec Craig, Mary Gordon, Arthur Hohl, Teddy Infuhr. **Director:** Roy William Neill.

The latest in Universal's famous thriller series, "Sherlock Holmes and the Spider Woman," again stars Basil Rathbone as the master detective and Nigel Bruce as Dr. Watson. In their new adventure, and one of their most thrilling, they are called upon to solve a mysterious succession of "pyjama" suicides, which are leaving London aghast. In the maze of mystery and web of terror into which they are plunged, they come up against a gigantic, hairy-legged spider, whose venom causes such unbearable agony that its victim is driven to self-destruction. In the dramatic climax, set in a London carnival, Holmes, with uncanny psychology, solves the murders and nearly meets death in a shooting gallery—in one of the most bizarre episodes of his career.

Gale Sondergaard plays the leading feminine rôle, while others in important parts include Dennis Hoey, Vernon Downing, Alec Craig, Mary Gordon and Arthur Hohl.

### *Wednesday*

### In Old Oklahoma
### *(British Lion)*

**Rialto. 11 a.m.**

**Cast**: John Wayne, Martha Scott, Albert Dekker, George Gabby Hayes, Marjorie Rambeau, Dale Evans, Grant Withers, Sidney Blackmer, Paul Fix, Cecil Cunningham, Irving Bacon, Byron Foulger, Anne O'Neal, Richard Graham. **Director**: Albert S. Rogell.

A story of immense power and charm, set in the savage oil-boom days of the early nineteen-hundreds, comes to the screen backgrounded by the loveliest scenery in the world.

Martha Scott is a suburban girl who by chance becomes involved with two oil prospectors, one a swashbuckling big-shot "Rhett Butler" type, and the other an unassuming, likeable cowboy. The two men fight like wildcats for power, for riches—and for the girl.

Sabotage and skullduggery, power tactics and dynamite, thrills and laughter and romance all cascade in torrents upon a topsy-turvy world where oil is might and might is right. Oil wells are blown up, glittering honky-tonks are shot up, villains and thugs are beaten up—and through all this hurly-burly of action in a land of men there emerges always the naïve love-story of a bewildered girl.

# COMPANY NOTES AND NEWS

**NEW PRIVATE COMPANIES**

**Filmhire (Liverpool), Ltd.**—Registered December 9. Capital, £3,000 in 3,000 shares of £1 each. Objects: To carry on the business of renters, hirers and exhibitors of and dealers in kinematograph films, etc. The directors are Edward E. Fellowes-Farrow and Stephen G. Cummin, both of 9, Upper Berkeley Street, W.1. Solicitors: Warmingtons, 141, Moorgate, E.C.2.

**RECEIVERSHIPS (APPOINTMENT OR RELEASE)**

**Leslie Fuller's Pictures, Ltd.,** Astor House, Aldwych, W.C.2.—Chas. M. Foxon, of Vernon House, 12-18, Friar Lane, Nottingham, ceased to act as receiver and/or manager on November 30, 1943.

**SATISFACTIONS**

**C.B. Projections (Western Area), Ltd.,** Cinema, etc., Prudential Buildings, Guildford.—Satisfaction in full on October 21, 1943, of debenture dated April 1, 1940, and registered April 19, 1940, securing £2,000.

**MORTGAGES AND CHARGES ...**

**Selwyn Film Services, Ltd.,** 19, Lexham Mews, W.14.—Assignment of proceeds of contract dated November 26, 1943, to secure all moneys due to Barclays Bank, Ltd.

## SHARE MARKET

| | This Week. | Movement. |
|---|---|---|
| African Theatres Ord. .. | 64/6 | + -/3 |
| Assoc. Brit. Pic. Corp. 5/- Ord. .. .. | 15/9 | — -/6 |
| ,, 6% Pref. .. .. | 24/- | — |
| ,, 4½% Debs. .. .. | £103½ | + 5/- |
| A.P.P.H. Ord. .. .. | 23/3 | — 1/3 |
| Brit. & Dom. Films £1 .. | 9/6 | + 4/10½ |
| Brit. Lion 7½% Pref. 10/- | 11/4½ | + -/1½ |
| Capital Prov. News 5/- .. | 4/3 | — -/-¾ |
| Cine. Television Dfd. (6d.) | 9/9 | — |
| Dufay—Chromex 5/- Ord. | 3/6 | + -/3 |
| Gaumont British Ord. 10/- | 16/7½ | — |
| ,, "A" Ord. .. .. | 7/7½ | — -/4½ |
| ,, 5½% 1st Pref. .. | 20/6 | + -/1½ |
| ,, 4½% Debs. .. .. | £100xd. | — |
| General The. Prefd. .. | 12/6 | — |
| ,, 6½% 1st Mort. Deb. | £103½ | + 5/- |
| Mde. Tussaud 1/- Def. .. | 1/9½ | + -/1½ |
| ,, £1 Prefd. Ord. .. | 18/- | — |
| Moss Empires £1 Ord. .. | 39/6xd. | — |
| ,, £1 Cum. Pref. .. | 22/9 | + -/4½ |
| Odeon 5/- Ord. .. .. | 27/9 | + -/3 |
| ,, 6% Pref. .. .. | 23/-xd. | — |
| ,, 5% Debs. .. .. | £105xd. | — |
| P.C.T. 10% Cum. Pref. .. | 35/-xd. | — |
| ,, Cum. "A" Pref. £1 | 28/6 | — |
| ,, Cum. "B" Pref. .. | 28/3 | — -/6 |
| ,, Const. 7% Pref. .. | 25/6 | — -/6 |
| Scophony 5/- .. .. .. | 3/4½ | — -/3 |
| Sound City (Films) 6% Pref. | 8/7½ | + -/4½ |
| Stoll Th. Corp. .. .. | 12/6 | — |
| Twentieth Cent. Ord. .. | 1/1 | + -/1 |
| ,, 6% Pref. .. .. | 4/1½ | + -/1½ |
| Union Cinemas Ord. .. | 2/6 | — |
| ,, 1st Pref. .. .. | 19/6 | — |
| ,, 2nd Pref. .. .. | 18/9 | — -/9 |

£1 shares unless otherwise stated.

# *B. and D. Shares in Demand*

Although there has been no further news about negotiations for the acquisition of British and Dominion Films, the shares have more than doubled in price during the past week, rising from 4s. 7½d. to 9s. 6d.

Otherwise the kinema share market was uncertain in tendency.

Among the big groups, A.B.P.C. ordinary lost 6d. at 15s. 9d., while Gaumont A ordinary fell 4½d. to 7s. 7½d. Odeon ordinary, on the other hand, were 3d. better at 27s. 9d.

Elsewhere, A.P.P.H. lost 1s. 3d. at 23s. 3d., while P.C.T. "B" pref. at 28s 3d., and P.C.T. Construction 7 per cent. pref. at 25s. 6d., were both 6d. lower. Union Cinemas second pref. fell from 19s. 6d. to 18s. 9d., while Scophony 5s. ordinary, despite the further reduction in the deficit, declined 3d. to 3s. 4½d.

On the brighter side were Dufay-Chromex 5s. ordinary, which gained 3d. at 3s. 6d., and Moss Empires pref. which put on 4½d. at 22s. 9d. Following the issue of the report for 1942, Sound City 6 per cent. pref were 4½d. better at 8s. 7½d.

# RADIO CORPORATION OF AMERICA

Total gross income for nine months ended September 30, $218,240,900 ($136,477,536). To general expenses, $185,096,520 ($112,217,142), depreciation $2,743,383 ($2,391,153), amortisation of patents $618,750 ($585,000), interest $1,469,320 ($275,614), normal tax and surtax $4,283,100 ($4,424,600), E.P.T. $16,594,800 ($9,585,000). Balance available for Common stock $5,040,692 ($4,588,408), earnings per share on Common $0.363 ($0.330).

# RECORD RECEIPTS AT BLACKPOO

## Annual Meeting of Tower Company

WHEN shareholders in Blackpool Tower Co., (which owns entirely the W Gardens Co., Ltd.) accepted a dend of 15 per cent. and bon 7½ per cent., both less tax, a annual meeting on Decembe R. J. Bickerstaffe, chairman, that receipts and gross profit the past year were records, bu revenue was down becaus taxation. Owing to the excess fits tax they could not show greater profit than during the year

No less than £591,058 was and provided in taxation, from formidable indirect taxe duties.

The accounts, which have given in the KINE., were appr

Replying to a vote of than officials and staff J. H. director and secretary, said th per cent. of the product of labours were to the national and they were practically full civil servants, though the Mi of Labour and National Se said their business was not e tial to the war effort, and were continually losing staf other work of national import

Mr. Clegg and R. D. Bicker were re-elected directors of Tower Co., and R. G. Bicker and C. J. Badman to the W Gardens Co.

## SECOND MOSS INTERIM

### Another 5 per cent

The Directors of Moss Em have declared a second int dividend of 5 per cent. on £361,000 of ordinary capital, account of 1943. The first int for 1943 was also 5 per cent.

Similar payments were mad 1942, and they were followe a final of 2½ per cent., ma 12½ per cent., compared wit per cent. for each of the preceding years.

## 20th-Fox Promotion

Alan Rogers has been appoi by R. Sutton Dawes, Sales Dir of 20th Century-Fox, to the im ant position of Branch Super of Liverpool, Birmingham and diff offices. Mr. Rogers has fo past five years most ably occu the managerial chair in Cardif vealing keenness, enthusiasm marked achievement, and the pointment is indicative of company's purpose to acknowl outstanding ability. Mr. Roger probably the most popular per ality in the West of England and i South Wales territory, and is assured that every exhibitor wish him well in his new sp of activity.

*No. 1 in the Sensational New Series of* **SIX 2-REEL MUSICALS** *Produced for the First Time on Paramount's Hollywood Lot by the MASTER MAKERS of MUSICALS—*

# IN TECHNICOLOR

# Paramount's Musical Parade

Paramount Presents

## "MARDI GRAS"

IN TECHNICOLOR

starring **Betty Rhodes** and **Johnny Johnston**

with Val Setz • Adriana and Charly
The Rogers Dancers • Bert Roach
Directed by Hugh Bennett

**No. 1**

*GORGEOUS COLOUR... NEW SONG HITS in Paramount's Swell Musical Short*

JOI
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RES

# JOHN GARFIELD
# MAUREEN O'HARA

in

# "The Fallen Sparrow"

WITH

WALTER SLEZAK

PATRICIA MORISON

MARTHA O'DRISCOLL

Produced by ROBERT FELLOWS
Directed by RICHARD WALLACE
Screen Play by WARREN DUFF

**The supercharged thrill sensation of the season . . . Two great stars scoring sensational successes in a story that is so thrilling that audiences will sit spellbound through its breath-taking action and suspense . . . A gilt-edged box-office security for exhibitors everywhere.**

# wally BROWN

"雨蛙"

# the ROMANCE

*Produced by Bert Gilroy*

# alan CARNEY

A rollicking new comedy team brings laughter, delight and romance to the screen in the first of a hilarious series of fun 'hits' . . . . . It's a riot of mirthful situations from its delightful opening to its action-filled conclusion.

# 55 ROOKIE

*Directed by Leslie Goodwins*

*Screen Play by Edward James,*
*Original Story and Adaptation by*
*William Bowers and M. Coates Webster.*

# LABOUR AND RENTALS DISCUSSED

## Preparations for Annual Meeting Made by Scottish Branch

**THE Scottish Branch, which met last week, spent its time in examining recent arrangements made by the General Council. Glasgow and West of Scotland members made nominations in anticipation of the annual general meeting. D. A. Stewart presided.**

Mr. TURNER, in giving the report of the last executive meeting, said that the question of the removal of direction signs had been reported, and he had been in touch with the Chief Constable of Glasgow, who had replied that so far as he was concerned no serious objection would be made regarding these. He understood the same position held good in Edinburgh.

### Red Cross Collections

Regarding the Red Cross Prisoners-of-War collections, adjustments were still to be made, but he was in a position to report that the target set would be considerably exceeded.

He had had communications from Head Office to say that the C.E.A. effort for 1944 would be again for the Red Cross Fund. They were starting in England right away, but so far as Scotland was concerned nothing would probably be done until August or September next.

### W. H. Albin, J.P.

Congratulations had been extended on behalf of the Scottish Branch to W. H. Albin, of Edinburgh, on his appointment as J.P.

### Newsreel Contract

The question of the newsreel contract had again been considered, and a memorandum was being prepared for the Board of Trade, setting forth the views of the C.E.A. regarding that contract.

### Employees

In connection with the N.A.T.K.E. there had been a meeting with the Conciliation Board. Unfortunately Mr. Bennell was not present, but S. K. Lewis, from London, went over the main points.

The question of an increase of the basic wage was not agreed to, the C.E.A. suggesting that the present war bonus should be continued, and later the question of increase could be considered. Agreement could not be reached on this point, so the whole matter would have to go before the Industrial Court.

### Sunday Shows

It was reported that a kinema on the south side was not now opening on Sundays, but an arrangement had been come to between the C.E.A. and the authorities to open another house in the same district until the end of the year.

### Circuits' Position

J. MCBRIDE said that at the last meeting of the branch, when Mr. Dickson reported on the meeting between the C.E.A. and the renters, he did not say what the circuits were doing; he (Mr. McBride) had noticed in a printed report that the circuits were doing all the fighting.

L. DICKSON, in reply, said that the question of the circuits being in it had not been raised at all. The circuits were taking no active part, but the position in the committee now was that G.-B. and Odeon were with the independents, while A.B.C. were "sitting on the fence."

### Rentals

Mr. DICKSON, in reporting on the last meeting of the General Council, gave an explanation regarding the "S" list. In the discussion which followed, Mr. KING gave a fuller explanation regarding the "S" list and also "Established Formula." He said it was very evident that unless percentage was given in some cases, flat rates could not otherwise be obtained. The last thing anybody wanted was Government control.

### Police Inspectors

The CHAIRMAN drew the attention of the meeting to a circular which had been issued regarding matters essential for public safety, and that from reports he had had it was evident that the police were now inspecting all premises.

H. J. GREEN thought that this matter was worth serious consideration. All kinemas were working under licences from the magistrates, subject to the supervision of the Master of Works, and now it seemed that the police were stepping in and saying where and how many sandbags were to be placed.

The matter should be definitely cleared up, and he suggested that a deputation should be appointed to go into the whole matter and find out the exact position.

It was ultimately agreed to leave the whole matter to the executive to find out the procedure regarding fire and precautions for public safety.

### An M. of I.

A. B. KING made an appeal to all exhibitors present to consider the showing of a short "Power for the Highlands" film, which, in his opinion, was an excellent 1,500-ft. film, and would like to see every kinema in Scotland showing it.

There being no other business, the CHAIRMAN intimated that the next meeting would be the annual meeting on Wednesday, January 26.

### West of Scotland

Following the branch meeting, a special meeting of the Glasgow and West of Scotland section was held to nominate delegates and members of executive, etc., for the annual meeting. D. A. STEWART was appointed Chairman.

After some discussion it was agreed that six delegates should be nominated from this branch, and after a vote the following were successful: A. B. King, D. A. Stewart, H. J. Green, Jas. Welsh, Geo. Singleton and Jas. McBride.

### Executive

For members of the Executive five members were required. Nine names were nominated, and the following were successful: George Urie Scott, W. B. O. McDougall, H. Winocour, J. Wallace, and George Taylor.

### Other Officials

For members for the Council of Management of the Scottish Cinema Trade Benevolent Fund the present committee of five were unanimously re-elected: R. V. Singleton, A. H. Simmons, H. Winocour, Wm. Kempsell and R. Maxwell.

It was also unanimously agreed to nominate James McBride as Vice-Chairman of the Scottish Branch.

A vote of thanks to the Chairman closed the meeting.

## Palmer Acquires Two More Kinemas

The Regal Picture House, Girvan, one of the finest kinemas on the Ayrshire coast, seating 1,245, has been acquired by Associated G.P. Cinemas.

The same company has also purchased the uncompleted State, Bellshill.

*Continued at foot of next column*

# *PRINCE BENDON PASSES*

## *A Great Trade Personality*

BY the death of "Prince" Bendon the entertainment and kinema world in Scotland has lost another of its personalities.

Although in his 84th year, he was until recently very active, and kept in close touch with everybody and everything in the kinema business. At the beginning of the month he contracted a bad cold, which developed into pneumonia and pleurisy, and he passed peacefully away on Monday, December 13.

In his early days Prince Bendon was a noted ventriloquist, and appeared in every town and village in Scotland on concert platforms with Lauder, Frame and J. M. Hamilton, etc. During a concert tour of Scotland in 1897 he introduced the new idea, "Animated Pictures," showing one reel, the first time pictures had been seen in Scotland.

For a year or two he continued showing "Bendon's Bioscope" along with his concert party, but in 1900 he bought a supply of films and commenced business as the first film renter in Scotland from his house in Catheart Road, Glasgow. Later in the year he took over premises at 75, Jamaica Street, where he continued to hire out films, and in addition supplied complete shows with films, machines and operators. He then moved to premises in Wilson Street in 1911, the little office which became the rendezvous of the Scottish kinema Trade for many years.

Later the Bendon Trading Company removed to West Nile Street, and several years ago Prince Bendon retired, leaving Sam to carry on, but the advent of big combines proved too much for independent renters, and the business was closed.

Prince Bendon endeared himself to everybody by his charm of manner and forceful personality. This was apparent at the funeral on Wednesday at Craigton Cemetery, when the largest turnout of theatre and kinema people seen for many years paid their last respects.

Among those present were Lord Provost James Welsh, Harry McKelvie, Bailie Willie Thomson, of Govan, A. B. King, H. J. Green, D. A. Stewart, H. F. Ashton, A. E. Pickard, and other veterans. A number of his old employees of earlier days and other prominent members of the kinema Industry were present.

The sympathy of the Trade has been expressed feelingly to Willie Bendon, United Artists' Scottish manager; Sam Bendon, new supervisor for Jack Hamson; and Bessie, in the loss of a beloved father and friend.

*Continued from previous column*

On cessation of hostilities, this theatre will be completed by the company's architects, McKissack and Son, as an ultra-modern kinema, in keeping with the Associated G.P. kinema standard, to seat 1,500.

The deals were made by G. Palmer, head of Associated G.P. Cinemas, Ltd.

# "SHIPBUILDER" PREMIERE AT GLASGOW

## Proceeds for the Merchant Navy

*THE world premiere of British National's epic subject — "The Shipbuilder," directed by John Baxter, which was Trade shown at Glasgow last week, is to be held in the city in aid of the Scottish Advisory Committee of the British Sailors' Society.*

The arrangement was finalised during the week with Lord Inverclyde, the chairman of the Committee by George W. Parish, chairman of British National, whose company he describes as the company's gesture to the men of the Merchant Navy. The venue for the première is peculiarly appropriate because the film is adapted from the best seller by George Blake, well-known Glasgow author and editor. The film was also partly shot in the Glasgow shipyards.

The Trade show last Thursday at La Scala attracted the largest representative company which has been at a Trade show for many months in Glasgow.

The film had a great local interest. George Parish, managing director of British National Films, was present, and Louis Jacksonn, governing director of Associated American Film Corp., was on his first visit to Glasgow to get the reaction of Clydesiders to the picture. A reception was held in La Scala Café at which Mr. Jacksonn introduced Mr. Jackson and Mr. Parish to prominent exhibitors and other notables, who expressed enthusiasm regarding the picture's entertainment qualities.

Amongst the company were George Blake, David Kirkwood, M.P., Neil McLean, M.P., A. B. King, Will Fyffe and Joe Loss.

## Edinburgh Cinema Sunday Grants

Cheques totalling £3,576, the proceeds of Cinema Sunday, have been handed over to various Edinburgh charities.

J. S. Dunbar, who presented the cheques to the representatives of the charities, said their contribution had risen from £2,255 in 1939 to £2,931 the following year, and now to their record figure of this year. He paid tribute to the convenor of the Cinema Sunday Committee, W. H. Albin.

Lord Provost Sir William Darling said the citizens were greatly indebted to the kinema Trade for their splendid effort, and A. H. Albin, chairman of the Edinburgh C.E.A., said they were very glad to hand over this money.

An application for earlier Sunday opening made by Fred Bull, manager of the Regal (Odeon), Lancing, was refused by the Steyning Bench. The new hours are from 3 p.m. until 9.30 p.m. The magistrates' decision was announced from the stage of the theatre when Mr. Bull announced the earlier opening.

# JUVENILE S.O. PATRONAGE

## Manchester Queries Figures

WHEN representatives of the Manchester and Salford branch appeared before the Manchester Watch Committee on Monday they set out to prove that on the basis of the figures quoted at the City Council meeting quite a wrong impression had been given of the extent to which the children patronise kinemas on Sundays. Some members of the Council want the kinema opening time to be 2 p.m. instead of 2.30 p.m., a question on which the Watch Committee has deferred decision for one month.

**Children at Sunday Shows**

The case stated by the exhibitors was that only 2 per cent. of the child population of the city (estimated at 150,000) went to the city kinemas, that is approximately 3,000. They contended it was not right that adults, mainly members of the Services and war workers, should be denied the opportunity of going to the kinemas at 2.30 p.m. if they wished to do so.

The exhibitors offered no objection to the solution of the point raised by the Watch Committee within the framework of the present licences and were prepared to refuse admission to unaccompanied children before 3.30 p.m.

The Watch Committee is now thinking over the matter.

As the result of a questionnaire returned by 69 Manchester kinemas, it was ascertained that 37 opened before 2.30 after 3.30 p.m.; five only offered reduced prices; the ten city kinemas stated that 25 and 30 per cent. of their patrons were in the Forces and that the attendance of children was negligible.

**Justification for Change**

The Manchester City Council a lady member considerably over-estimated the number of Sunday child patrons. Exhibitors had no actual figures to enable them to verify or deny the figures quoted, but from investigations and frequent inquiries which had been made, it seemed the attendances were not more than about 2½ per cent. of the children under 16 in the city (150,000). The deputation pointed out that present arrangements had operated for two and a half years and there had been no complaints from the police or anyone else.

Photographic evidence—the photographs being certified as to time and date by the photographer—was also submitted on behalf of exhibitors. Pictures showed the queues lined up outside city kinemas early on Sunday afternoons. They proved that patrons were almost entirely adults.

Concerning suburban kinemas, it was stated out that it was only on Sundays that many workpeople had the opportunity of attending shows, and when they did go they wanted to go early, so as not to spoil the evening. It was stated that the 2.30 p.m. opening time would diverted children from Sunday schools. Exhibitors now awaited the result, which would be reported by the Watch Committee to the City Council. The committee expressed its thanks to T. S. Dawson for his excellent advocacy of the case and to W. A. Eckman for having provided photographic evidence to put before the Watch Committee.

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The manager of the Odeon, Leicester, writes to correct a statement in the issue of December 16 that Eric Victor Walls had been in charge of the Odeon Theatre at Leicester. This is incorrect. Mr. Walls acted as assistant for a short period before being transferred to the Capitol, Cardiff, also as assistant.

*Arthur Lucan and Kitty McShane in British National's OLD MOTHER RILEY OVERSEAS (Anglo-American)*

# CIVIC FILM CENTRE

## A Manchester Suggestion

Manchester Corporation Reconstruction Committee is being asked by the Manchester and Salford Film Society to consider the provision of a municipal film centre as part of its plans for the future.

The following uses of the film centre were outlined. It would function to co-ordinate film activities of all municipal departments, stimulate the production of civic films, make representations to the authorities on the type of film needed, form a library of instructional films, survey and plan kine-education for the benefit of the community and provide facilities and equipment for 35-mm. and 16-mm. film exhibitions.

The society goes on to suggest that there should be shown at the centre daily programmes of educational films and films of general interest for organised parties of schoolchildren, evening film displays, lectures on public administration, etc., week-end exhibitions of outstanding British and Continental films of an artistic, cultural and scientific character not normally available through the usual channels.

## Trade Show Cards and Charity

Ethel Revnell and Gracie West, stars of "Up With the Lark" (New Realm), have devised a new method of utilising used Trade show cards, which were returned by exhibitors who attended the Trade shows throughout the country of the above picture. They have autographed these cards, and they are being sold, the money going to Great Ormond Street Children's Hospital.

## Sale Protest Against S.O. Terms

J. Gomersall, director of the Warwick Kinema, Sale, near Manchester, on behalf of the four local exhibitors, has sent a letter to the Sale Borough Council, declaring that the proposed charitable contribution of 10s. per 100 occupied seats at Sunday performances is "unfair, inequitable and unacceptable."

A further meeting of exhibitors with the Council's Negotiating Committee has been arranged.

# EXHIBITORS' TIFF WITH PRESS

## Manchester Branch Action on Displaced Kinema Ads.

**REASONS for the withdrawal by many exhibitors of their advertisements from an evening newspaper were explained at the meeting of the Committee of the Manchester and Salford branch on Wednesday last. They objected to the transference of the advertisements from news pages. H. Newbould presided.**

Describing the dispute as "unfortunate," W. A. HOCKMAN said that when the proposal was first made to remove the kinema advertisements from the bottom of two news pages to a small advertisement page ("one of the least popular") a protest was immediately made. Of all advertising, that put out by the kinemas had the greatest reader interest.

"National advertising agents will tell you that 10 per cent. of all casual purchases of newspapers are made for the purpose of finding out 'whats on' at the various places of entertainment," he added.

**A Move Without Precedent**

City theatre advertisers were told that the editorial department of the newspaper required the spaces which they occupied for news. They put forward the suggestion that instead of being relegated to a back page their advertisements should appear in column form on one of the two pages they then occupied. As progress could not be made, representatives of a large number of the main theatres consulted; the general feeling seemed to be they should withdraw their advertisements there and then.

That, of course, was a very serious decision to reach, because, possibly, an indirect effect might be to harm their businesses. All felt indignant at the manner in which the kinemas had been treated by this newspaper. There was no precedent for it anywhere in the country. Elsewhere, newspapers treated kinema advertising as having considerable reader interest.

Exhibitors felt they could not acquiesce, because the change might have far-reaching effects. Other newspapers under the same direction, and in other parts of the country, might be tempted to do the same kind of thing, hence the decision to make a stand.

From a layout produced at a meeting of kinema advertisers, it appeared that part of the space was to be occupied by other advertisements and a crossword puzzle, and that only an additional 4 in. would be available for news.

**Hopes of a Compromise**

Before deciding to withdraw their advertisements exhibitors delayed action for one week in the hope that an acceptable settlement, or at least a compromise, might be reached. The only suggestion offered by the newspaper was to put the kinema announcements on top of the small advertisements page. That was not acceptable. Many exhibitors had withdrawn from this newspaper and the number of small kinema advertisements (two liners) had been reduced to 14.

**Why Exhibitors Advertise**

"We do not want to stay out of this newspaper," added Mr. HOCKMAN, "but we do expect our point of view to be understood." Kinemas did not advertise to attract people who had already decided to go to a particular place of entertainment; their purpose was to attract people who had not made up their minds where to go. If London evening newspapers placed kinema advertising so high, why should a Manchester newspaper be allowed to put it on a lower plane?

**Thanks to Sister Branch**

Thanks were due to members of the South and East Lancashire branch, especially the Stockport exhibitors, who had wholeheartedly associated themselves with the action of their Manchester colleagues.

The meeting was informed that a strong committee was in session dealing with the matter, and renters, who sometimes spent money on advertising first and second runs, had been acquainted with the full facts.

It was decided to send a letter to the South and East Lancs branch on the lines indicated.

**Two Branches Confer**

Secretary T. E. ROBINSON reported that a sub-committee would confer with members of the South and East Lancashire branch concerning the application of the film carriers for an increase in transport rates.

**Film Rentals**

Arising from A. CAPLAN'S report of the General Council discussion on film rentals, T. E. ROBINSON stated that one member had informed him that he had indisputable proof that renters were circulating amongst themselves particulars of the trading of certain people who were on the "S" list. In other words, renters were telling one another that certain exhibitors had taken as much as ———, or as little as ———. That seemed to him to be going a little too far. He considered the attention of the Film Rentals Committee should be called to this.

A. CAPLAN remarked that according to Mr. Eckman some exhibitors on the "S" list had been paying what was the equivalent of only 5 per cent. Renters said it was fantastic to suggest they would put B films on percentage.

A. SNAPE said that between the extremes of the "S" list and 50 per cent. terms there was need of a reasonable settlement. That was where the Rentals Committee could help.

The CHAIRMAN said there had been a tremendous increase in the number of 40-50 per cent. films in the last few months. Actually, the programmes cost more than that, because exhibitors had to pay for shorts.

**Film Damage**

In a comment on film damage, one exhibitor said: "Renters' despatch departments have deteriorated in the same way that our operating arrangements have deteriorated."

**Query**

"Is the C.M.F. still in existence or has it gracefully retired," asked a member. No reply.

**Staff Changes**

Comment was made on the frequency of changes in kinema staffs. In the large theatres it was stated the situation was "absolutely terrible."

A. SNAPE: It is more difficult in the suburbs because we get young girls telling us they have seen our pictures earlier at the city theatres. (Laughter.)

T. S. DAWSON: You will get the right number of attendants when the A.T.S. is demobilised.

# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Appeal. |
|---|---|---|---|---|
| **Adventures of a Rookie, The (RKO-Radio)—American.** | 64 min. (U) | Wally Brown, Alan Carney, Margaret Lantry. | ... Exuberant Army extravaganza introducing a new comedy team. Presentation both slick and compact. | Very good comedy s for the popula s. for youngsters. |
| **Attorney's Dilemma, The... (B. Lion-Republic)—American.** | 58 min. (A) | Stanley Ridges, Bill Henry, Janet Shaw. | ... Lavishly mounted pocket murder mystery melodrama. Story theatrical, but star's performance excellent. Feminine and popular angles strong. | Very good general boo Should not youngsters. |
| ***Battle for Music ... (Anglo-American)—British.** | 75 min. (U) | London Philharmonic Orchestra and Dr. Malcolm Sergeant. | Authentic musical dramatic documentary giving the chequered war-time history of the L.P.O. Musical treatment superb. | Outstanding scree mu particularly f fa high-class and speci halls. |
| ***Bell Bottom George ... (Columbia)—British.** | 97 min. (U) | George Formby, Anne Firth, Reginald Purdell. | ... Bright and lively Navy musical comedy extravaganza with espionage trimmings. Story amusing, star in good form, numbers tuneful and laughs and thrills effectively put over. | Capital star comedy bo for the masses, fa youngsters and troops |
| ***I Want to be an Actress (Paramount)—British.** | 36 min. (U) | Mary Matthews, Anne Farrer, David Horne. | ... Novelty interest featurette of the Royal Academy of Dramatic Art. Treatment and detail authentic. | Useful feature quota f for the better-class Good for the family. |
| **Melody Lingers On, The (Key Films)—American.** | 70 min. (A) | Josephine Hutchinson, George Houston, John Halliday. | Romance of mother's love and her influence in shaping her son's life. | Good average booking feminine appeal. Sa the family. |
| **Mutiny on the Bounty ... (M-G-M)—American.** | 133 min. (A) | Charles Laughton, Clark Gable, Franchot Tone. | ... An adventure of the sea. Realistic story. Perfect production. | Classic revival. Sound office proposition, bu for children. |
| ***Old Mother Riley Overseas (Anglo-American)—British.** | 80 min. (U) | Arthur Lucan, Kitty McShane, Morris Harvey. | ... Spectacular musical extravaganza, the latest of the Old Mother Rileys. Story sketchy, but Arthur Lucan in good form and presentation colourful. | Obvious star British co booking for the m family and youngster |
| ***Paradise for Two ... (Key Films)—British.** | 69 min. (U) | Jack Hulbert, Patricia Ellis, Arthur Riscoe. | ... Back-stage comedy with romance, humour and music, with star in top form. Excellent support and good story value. | Excellent general bookin all, including the juve |
| **Prairie Law ... ... (RKO-Radio)—American.** | 59 min. (U) | George O'Brien, Virginia Vale, Dick Hogan. | ... Fast-moving period outdoor melodrama. Story adequate, acting versatile, fights realistic and staging picturesque. | Very good Western f masses and youngster |
| ***Return of the Scarlet Pimpernel, The. (Key Films)—British.** | 84 min. (U) | Barry Barnes, Sophie Stewart, Margaretta Scott. | ... Romantic period adventure story. Lavishly produced, suspenseful and sentimental. | Good popular family boo |
| **Sahara ... ... ... (Columbia)—American.** | 97 min. (A) | Humphrey Bogart, J. Carrol Naish, Rex Ingram. | ... Spectacular desert war melodrama. Actual plot a trifle fantastic, but star's performance terrific, thrills big and title values obvious. | Excellent popular boo Safe for youngsters. |
| **Seventh Victim, The ... (RKO-Radio)—American.** | 71 min. (A) | Tom Conway,... Kim Hunter, Jean Brooks. | ... Laboured creepy, with a fantastic Devil worshippers basic plot. Treatment and acting unconvincing. | Thriller for uncritical ences only. Definitel for children. |
| ***Squeaker, The ... ... (Key Films)—British.** | 79 min. (A) | Edmund Lowe, Sebastian Shaw, Ann Todd. | ... Thrilling Wallace story with excellence in direction and production. | Popular booking for masses, nothing to the youngsters. |
| ***There's A Future In It (Paramount)—British.** | 36 min. (U) | Ann Dvorak, ... Barry Morse, John Turnbull. | ... Splendid R.A.F. cameo documentary, made by Strand Films for the M. of I. Story profound and timely. Detail authentic. | Excellent British featu Great for the family. |

*** A British Picture.**

# REVIEWS FOR SHOWMEN

## Old Mother Riley Overseas

*Anglo-American. British (U). Directed by Oswald Mitchell. Featuring Arthur Lucan, Kitty McShane and Morris Harvey. 7,200 feet. Release not fixed.*

SPECTACULAR musical extravaganza, the latest of the Old Mother Rileys, telling how the fruity, good humoured harridan, ex-licensee of a Cornish pub, and her comely daughter find adventure and romance in sunny Portugal. The widely flung tale is not productive of a great number of riotous situations, but Arthur Lucan, who, happily, is at the top of his form, gets the most out of what there are. The support is adequate, the staging colourful and the song numbers tuneful. Obvious British title and star comedy booking, particularly for the industrial and provincial masses.

**Story.**—Old Mother Riley, shrewd and excitable owner of the Slip Inn, a Cornish pub, is framed by the proprietor of a rival establishment and loses her licence. Kitty, Old Mother Riley's daughter, gets a job with wine shippers and goes to Portugal. She and Pedro, her boss's son, soon fall in love, but matchmaking Old Mother Riley follows them just to be on the safe side. She sails surreptitiously with Old Barnacle Bill, her own boy friend.

Once in Portugal, she is mistaken for an internationally famous pianist and plays with the London Symphony Orchestra, but, nevertheless, gets in touch with Kitty. Later, she saves Pedro's father from liquor thieves and Kitty from kidnappers. She, Kitty, Pedro and Old Barnacle Bill then return home and have a double wedding. The local Licensing Justices renew the licence of the Slip Inn and it is their wedding present to Old Mother Riley.

**Acting.**—Arthur Lucan again proves that he is one of the best "dames" in the business as Old Mother Riley. He has a real flai character acting and is also the com clown. Kitty McShane is considerably versatile as Kitty; the rest are adequate r than outstanding.

**Production.**—The journey from Corn to Portugal and back again is, from a p laughter viewpoint, hardly neces ary, although the long trek is responsible for two really first-class gags—one in which Mother Riley is mistaken for a fa pianist and plays with the London mp Orchestra and the other where she u sciously plays follow-the-leader wi an scrupulous double in a bar to the onfu of the cocktail shaker—the hearty mpro tions of Arthur Lucan fill in ma of gaps. It is good Arthur Lucan, if not Mother Riley, if you follow.

**Points of Appeal.**—Laughable per orma by Arthur Lucan, good staging, tun ful r bers, quota ticket and big star nd values.

## Sahara

*Columbia. American (A). Directed by Zoltan Korda. Featuring Humphrey Bogart, J. Carrol Naish and Rex Ingram. 8,775 feet. Release not fixed.*

SPECTACULAR desert war melodrama, set in Libya during the hectic days of June, 1942, telling how a young American tank sergeant, attached to the Eighth Army for active service experience, with a handful of men outmanœuvres and captures a German column. The heroic tale, which is cast in a similar mould to "Nine Men," somewhat exaggerates the part played by the Americans during the most crucial period of the North African campaign, but is, nevertheless, well cast—Humphrey Bogart puts over a vigorous, clear-cut portrayal in the lead—skilfully directed and realistically staged. The overall impression is exciting, if grisly, modern adventure entertainment. Its title and star values are, of course, considerable. Excellent popular booking.

**Story.**—Joe, a young American sergeant in charge of the tank Lulubelle, and Jim and Wacky, his buddies, find themselves cut off from the rest. They amble around for a bit and eventually contact a handful of British soldiers, commanded by a captain in the Royal Army Medical Corps. The captain lets Joe take over, and the small band sets off for the nearest water hole. They pick up a Senegalese sergeant-major and an Italian prisoner. Later, they bring down a Nazi plane and capture the pilot.

They find water, but, at the same time, learn that a considerable force of Nazis is in the vicinity. They immediately go into a huddle and decide to fight to the end. Meanwhile, two more German prisoners are taken and Wacky is sent off in a captured runabout to get help. The Germans are badly in need of water and a battle of wits between their leader and Joe quickly follows. It soon devolves into a ruthless scrap, but in the end the Nazis are beaten. Joe and a few survivors witness their surrender and then go off with Lulubelle to join the British lines.

**Acting.**—Humphrey Bogart contributes a strong, steady and good-humoured portrayal as the resourceful and courageous Joe, and Bruce Bennett and J. Carrol Naish head a competent supporting cast.

**Production.**—The small number of Allied troops, represented by the Americans, a few Englishmen, an Australian, an Irishman and a Senegalese, is swollen from time to time by Italian and Nazi prisoners, and it is the reactions of the many different and conflicting types, as much as the magnificently handled spectacular desert war thrills, that give power and validity to the epic narrative.

The crisp dialogue is flavoured with propaganda, but, when we get over the opening shock of the British captain handing over authority to the American sergeant, its flag-wagging is unobtrusive and inoffensive. There is no woman in the picture, let alone a love interest, but its star values alone carry considerable feminine appeal. Its title, too, is unquestionably box office.

**Points of Appeal.**—Exciting and partly authentic story, very good characterisation, resourceful direction, spectacular thrills, big star values and cunning title.

## Battle for Music

*Anglo-American. British (U). Directed by Donald Taylor. Featuring the London Philharmonic Orchestra and Dr. Malcolm Sargent. 6,750 feet. Release not fixed.*

AUTHENTIC musical drama accurately tabulating the vicissitudes and triumphs of the London Philharmonic Orchestra from 1939 to the present day. The narrative reveals how, after the outbreak of war and the flight of financial backers, the individual members of the orchestra formed their own committee, and, with the help of J. B. Priestley, Jack Hylton, many famous conductors, including Sir Adrian Boult, Dr. Malcolm Sargent and Constant Lambert, two great pianists, Eileen Joyce and Moiseiwitsch, the B.B.C., and last, but by no means least, the proprietors of the Orpheum, Golders Green, established the L.P.O. on a satisfactory co-operative basis, and, at the same time, played a big part in maintaining our country's morale.

The acting is not particularly impressive—the actual members of the Philharmonic Orchestra who enact the story are better musicians than screen players—but the music, which flows steadily through the narrative, is first class. Good history and a far greater orchestral concert, the film is, on the whole, profound novelty entertainment. Outstanding screen musical, particularly for high-class and specialised halls.

**Story.**—The tale opens at Covent Garden in the late summer of 1939. The L.P.O. is playing; its members and the audience little know that war is near. Unhappily it comes, backers immediately evacuate, and the orchestra is faced with bankruptcy. Undaunted, Tom Russell, viola player, Charles Gregory and F. G. Bradley, french horn players, R. B. Morley, first violin, and Francis Steed, trombone player, decide to form their own company and run things on a co-operative basis. They make a start at Cardiff and get good notices and audiences.

The fall of France and the blitz seriously retard their progress, but at this juncture Jack Hylton and J. B. Priestley come to their aid. They go from strength to strength, but just as they plan to make the Orpheum, Golders Green, their permanent home they lose their instruments when the Queen's Hall is destroyed. The B.B.C. is reminded of their plight, an appeal is made and the orchestra re-equipped. They carry out their programme, led by famous conductors, and, in the process, preserve for us one of our greatest musical possessions.

**Acting.**—Thomas Russell, Charles Gregory, F. G. Bradley, R. B. Morley and Francis Steed act sincerely as themselves, but obviously lack screen experience. Jack Hylton, J. B. Priestley and Dr. Malcolm Sargent display the most polished acting, or rather speaking, technique.

**Production.**—The picture tells a true and inspiring story of a determined fight by musicians and real music lovers to preserve one of our country's most cherished artistic possessions, but its fine music, rather than its authentic drama, makes the firmest appeal. The inexperience of the actors is the main cause of its occasional lack of balance, but happily its one-sidedness is no fatal fault. A film featuring the Philharmonic Orchestra and such brilliant conductors as Sir Adrian Boult, Dr. Malcolm Sargent and Constant Lambert and such superb pianists as Eileen Joyce and Moiseiwitsch is, from any aspect, great money's worth. Anyway, its superb selling angles considerably outweigh its technical and narratal shortcomings.

**Points of Appeal.**—True and inspiring story, fine music, big cast and obvious exploitation angle.

## The Attorney's Dilemma

*British Lion - Republic. American (A). Directed by George Sherman. Featuring Stanley Ridges, Bill Henry and Janet Shaw. 5,092 feet. Release not fixed.*

LAVISHLY mounted pocket murder mystery melodrama describing the circumstances which cause a hard, dispassionate attorney to experience a change of heart. The actual plot is a trifle stagey, but a firm, well-graduated performance by Stanley Ridges enables it to transcend its theatricalities and acquire both point and power. A useful supporting cast and good staging do the rest. Very good general booking.

**Story.**—Stanley Harding, district attorney, puts his job before personal feelings, and is a success. Craig, his only son, is in love with Joyce Ford, but lacks the moral stability of his father. Don Westcott, dance-band leader at the same rendezvous, and Diana, Craig's sister, are also in love. One evening Craig and Don are involved in a fight with a stranger who demands to see Joyce. They then repair to Joyce's apartment, but she refuses to identify the mysterious assailant.

The next day Joyce is found murdered, and Don is arrested on suspicion. Harding is in charge of investigations, and before long he fears that Craig was responsible for the crime. Happily, a last-minute twist absolves both Craig and Don, but before it does Harding appreciates for the first time the feelings of those involved with the law. He gives proof of his change of heart by reprieving a condemned man.

**Acting.**—Stanley Ridges gives an excellent portrayal as Harding. His gestures are perfectly timed, and he acts with his heart as well as his head. Bill Henry and Rex Williams are adequate as Don and Craig, and Janet Shaw is an appealing and attractive Diana. The supporting rôles are also capably filled.

**Production.**—The tale depends more on its emotional undercurrents than mystery for its drama, but the star's forceful and compelling acting does much to co-ordinate both angles. The weaknesses in the play's construction are well hidden, and its strong human twists cunningly exposed. It holds all right, and, what's more, is smartly dressed. Moreover, it carries considerable feminine appeal.

**Points of Appeal.**—Holding story, first-rate performance by Stanley Ridges, resourceful direction, polished staging, strong feminine angle and compact footage.

## The Adventures of a Rookie

*RKO-Radio. American (U). Directed by Leslie Goodwins. Featuring Wally Brown, Alan Carney and Margaret Lantry. 5,853 feet. Release not fixed.*

EXUBERANT Army extravaganza covering the wild adventures and misadventures of three Rookies. The crazy tale does not exactly overflow with original gags and situations, but Wally Brown and Alan Carney, a new and resourceful comedy team, make the most of its wholesome chestnuts. What is more, its many clean laughs are set in a convincing atmosphere. Very good comedy second for the populars.

**Story.**—Jerry, a night club singer, Mike Stranger, a lorry driver, and Bob Prescott, a wealthy playboy, are called up at the same time and become buddies. Jerry and Mike soon have trouble with Burke, the tough sergeant, and entangle Bob, who hopes to become an officer. Peggy Linden, an attractive girl, takes to Bob and invites him, Jerry and Mike, to dinner. There are other glamorous feminine guests, and all are quarantined when the cook suddenly becomes a scarlet fever subject, but Burke arrives shortly afterwards and spoils the fun.

As soon as the boys are allowed to leave they get mixed up with the wrong regiment, and finish up at the docks at San Francisco. Luckily, they succeed in retrieving the General's despatch case from the sea, and their good work makes things easier for them when they eventually rejoin their own unit.

**Acting.**—Wally Brown and Alan Carney are not yet in the Bud Abbott and Lou Costello class, but, nevertheless, get many laughs as Jerry and Michael. Richard Martin is a sound stooge as Bob, and Margaret Landry is easy on the eyes as Peggy.

**Production.**—The stars squeeze a number of new gags out of the familiar rookie routine, and these, plus the evergreen old ones, tot up to lively broad comedy entertainment. The staging is particularly good, and slick presentation widens the scope of the artless humour. The show is a certain laughter-maker for the family, masses and troops.

**Points of Appeal.**—Cheery story, good staging, versatile new comedy team, and good title.

*Continued on page 18*

British LION presents

IN OLD
OKLAHOMA
POOF
REPUBLIC
PICTURES

Continued from page 15

## There's a Future in It

*Paramount. British (U). Directed by Leslie Fenton. Featuring Ann Dvorak, Barry Morse and John Turnbull.* 3,250 *feet. Release not fixed.*

SPLENDID R.A.F. cameo documentary, made by Strand Films for the M. of I., giving a complete answer to those persistent carpers who start to cavil every time there is a lull in our bombing of Germany. The simple, yet profound, narrative has a typical young flying officer for its hero, and a loyal, understanding girl, daughter of a pompous father, for its heroine, and their conversation, backed up by authentic detail, gives point to the significant title. The singing in a pub frequented by R.A.F. personnel of the song "Here To-day and Gone To-morrow," further expresses the brave philosophy of our Service fliers. Excellent British featurette, and feature quota at that!

**Production.**—The picture, which obviously gets its inspiration from Mr. Churchill's famous tribute—"Never was so much owed by so many to so few"—to the heroes of the Battle of Britain, sets out and succeeds magnificently in proving that in sacrificing their own future our young flying men are safeguarding the future of the whole of civilisation, let alone our nation.

There are, unhappily, many who fail to appreciate the sacrifices made by our fliers, and it is to them that it is primarily addressed. The acting, treatment, dialogue, atmosphere and photography are perfect, and subscribe in equal measure to profound cameo documentary. It deserves, or rather commands a place on every programme.

**Points of Appeal.**—Significant story, understanding, authentic and intelligent presentation, strong human and patriotic appeal, provocative title and quota ticket.

## Prairie Law

*RKO-Radio. American (U). Directed by David Howard. Featuring George O'Brien, Virginia Vale and Dick Hogan.* 5,323 *feet. Release not fixed.*

FAST-MOVING period outdoor melodrama telling a lusty story of a two-fisted cowboy's violent war on unscrupulous land speculators. It is built from solid rather than original material, but robust characterisation and fast action, neatly amplified by picturesque scenery, permit of no lulls in its crowded development. It's rousing Western. Very good second for the majority of halls.

**Story.**—Judge Curry, an unscrupulous company promoter, and Pete Gore, a butcher, try to unload worthless land on homesteaders. Brill Austin, a young cowboy, knows there is very little water available and does his best to warn prospective purchasers. Bramble, an ex-lawyer, his daughter Priscilla, and son Larry buy lots, but Curry hopes to win Bramble over to his side. He fails, and in the final showdown Brill and Bramble see that Curry and Gore get their just deserts.

**Acting.**—George O'Brien is a virile Brill, Virginia Vale is a pleasing Priscilla, and Paul Everton and Cyrus W. Kendall make a c[illegible] of good villains.

**Production.**—The- lively basic tale [illegible] sections vigorous outdoor action with h[illegible] domestic asides and crowns both with s[illegible] ing fights. Picturesque scenery appropr[illegible] rounds off the healthy, exciting [illegible] invigorating enterprise.

**Points of Appeal.**—Straightforward [illegible] vigorous and versatile treatment, ex[illegible] climax, superb scenery, handy footage [illegible] popular star.

## I Want to be an Actress

*Paramount. British (U). Directed by [illegible] Barralet. Featuring Mary Matthews, [illegible] Farrer and David Horne.* 3,279 *feet. R[illegible] not fixed.*

NOVELTY interest featurette, or [illegible] brochure for the Royal Acade[illegible] of Dramatic Art, showing how young act[illegible] actresses are trained and made. The [illegible] ment is thorough and the detail aut[illegible] but the subject is one more likely to ap[illegible] to good and high-class audiences than the [illegible] instrial masses. With this reservation, [illegible] is recommended as a useful feature quota fi[illegible] up.

**Production.**—The film opens with a des[illegible] ription of the founding of the Royal Academy of Dramatic Art and then covers the train[illegible] of a girl student. The curriculum is wide, and, for the most part, interesting, but the types, many of whom have a definitely æsthetic air, are unlikely to cut much ice with the virile industrial audiences. Nevertheless, many famous film and stage people are introduced—Irene Vanbrugh, Yvonne Arnaud, Miles Mallinson, Philip Friend and Philip Cunningham are but a few—and their names give lustre to the billing. It should register in class halls.

**Points of Appeal.** — Unusual subject, adequate treatment, acting and commentary, accommodating footage and quota [illegible].

# THE WEEK'S REISSUES

## Paradise for Two

*Key Films. British (U). Directed by Thornton Freeland. Featuring Jack Hulbert, Patricia Ellis and Arthur Riscoe.* 6,120 *feet. Immediate release.*

REISSUE of a release which had a highly successful run. Now slightly trimmed to exclude anything that might date, it is to run again as bright and cheerful Jack Hulbert comedy. A back-stage romantic comedy musicale, set in a colourful Parisian atmosphere, it has much to commend it. Jack Hulbert's bright personality with his commendable versatility, acceptable tuneful musical numbers and the gay support of Patricia Ellis and Arthur Riscoe make it a laughter-making spectacle and captivating light entertainment for all.

Previously reported upon in our issue of October 28, 1937.

## The Return of the Scarlet Pimpernel

*Key Films. British (U). Directed by Hans Schwartz. Featuring Barry Barnes, Sophie Stewart and Margaretta Scott.* 7,589 *feet. Immediate release.*

THERE is no need to recapitulate the story, Baroness Orczy's romantic work is so well known that the title alone would sell the film, but added to this is a lavish presentation with brilliant technical work, ambitious settings, great spectacle and romantic and adventurous plot. A pleasant mixture of suspense and sentiment; a film to thrill, to amuse, and to feel romantic about, also to attract business to the box-office. A judicious re-editing and a cutting of 800 ft. has brightened the film.

Reviewed previously in the KINE. WEEKLY October 28, 1937.

## The Melody Lingers On

*Key Films. American (U). Directed by David Burton. Featuring Josephine Hutchinson, George Houston and John Halliday.* 6,304 *feet. Immediate action.*

A DRAMA of mother love with an emotional appeal to the feminine part of the audience. The story deals with an American girl musical student's infatuation for an Italian opera singer who is killed before he can marry her and her subsequent concern for her child when, after adoption, he had grown to manhood with an ambition for opera.

With careful re-editing and generous cutting it becomes useful booking for family halls. Previously reviewed in KINE. WEEKLY December 12, 1935.

## The Squeaker

*Key Films. British (A). Directed by William K. Howard. Featuring Edmund Lowe, Sebastian Shaw and Ann Todd.* 7,075 *feet. Immediate release.*

ORIGINALLY distributed by U.A. with excellent business this thrilling story of Edgar Wallace should still be good box-office value. Star cast, with impeccable acting and direction, intriguing methods of detection, romance and just the right amount of comedy relief. The climax, although foreseen, is worked up with a more or less third degree questioning to a dramatic finale. Sound entertainment for the masses, and despite an "A" certificate, good fare for juveniles.

Originally reviewed in the KINE. September 2, 1937.

## Mutiny on the Bounty

*M-G-M. American (A). Directed by Frank Lloyd. Featuring Charles Laughton, Clark Gable and Franchot Tone.* 11,933 *feet. Reissued January 24, 1944.*

MANY films have been reissued of varying appeal, but here's one that is overdue for revival. Thousands will welcome a second view, and will be rewarded by the beauty and incidents which they overlooked in the crowded two hours of their first visit, while thousands more who may have failed to see it will be glad of the opportunity afforded by a second distribution. Its value as entertainment of the first magnitude is unimpaired for story, acting, settings and technical qualities are perfect. Its scenes of adventure set the nerves tingling. From Portsmouth to Tahiti the settings are faithful in conception, ship life on a Georgian man-o'-war is authentic, direction is admirable, and the joint effort is a sea story to make an audience forgetful of time in its convincing earnestness

Previously reviewed in the KINE. of January 2, 1936.

## The Seventh Victim

*RKO-Radio. American (A). Directed by Mark Robson. Featuring Tom Conway, Kim Hunter and Jean Brooks.* 6,381 *feet. Release not fixed.*

LABOURED creepy, concerning a young girl's search for her missing elder sister, who, unknown to her, has dedicated her life to evil and is about to pay the penalty. The fantastic plot turns on the unhealthy practices of a secret society of Devil worshippers, but it is all far too vague to make intelligible, let alone exciting and intelligent, Grand Guignol. Hocus-pocus mainly for the sticks.

**Story.**—Mary Gibson, a young student, learns that her elder sister, Jacqueline, is missing and sets out to find her. She discovers that Jacqueline was interested in a cosmetics factory, but when she and August, a private detective, start snooping, August is bumped off. Mary flees in terror, but finds friends in Gregory Stone, a young lawyer, and Jason Hoag, a budding poet. Dr. Louis Judd, a psychiatrist, hears that Jacqueline is a member of a secret society of Devil worshippers, but has broken their rules and is under sentence of death. She resists the sentence, but eventually dies. Meanwhile, Gregory, who was secretly married to Jacqueline, makes a favourable impression with Mary.

**Acting.**—Kim Hunter is given her first screen rôle as Mary, but does not get a chance to display her talents. Tom Conway, Jean Brooks, Hugh Beaumont and Erford Gage also find the going tough.

**Production.**—The picture has a numb[illegible] of effective settings and the camera wo[illegible] is clever, but no intelligent person ca[illegible] be expected to fall for its vague and [illegible]tic exposition of a fantastic Devil worshi[illegible]ult. Enlightened audiences demand valid t[illegible]lls and the industrial element well[illegible]ed mechanical shocks. This furnishes n[illegible]er. Its intriguing title and Tom Conway, [illegible]lias The Falcon, are its most hopeful box-[illegible]fice angles.

**Points of Appeal.**—Title and stars.

Feature Reviews continued on page 23

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### "THE SHIP BUILDERS"

*Like Woods when leaves have drifted*
*And robbed them of their pride*
*The derricks stand uplifted*
*Along the banks of Clyde*
*'Neath beam-work that bewilders*
*There lie the launching-slips*
*In the kingdom of the Builders,*
*The Builders of the Ships.*

*There, man's supreme creation*
*The new ships take the tide*
*To bear to every nation*
*The trademark of the Clyde,*
*And down the narrow waters,*
*The ocean's brides to be,*
*These débutantes, these daughters*
*Set forth to seek the sea.*

*The war-clouds gathered nearer,*
*The storm swept up and broke.*
*For all the world to hear her*
*Bravely Britannia spoke:—*
*"The seas are mine for ever,*
*To none my proud flag dips;*
*None shall my sea-lines sever,*
*Build me a thousand ships!"*

*Will H. Ogilvie.*

Co...ge 18

## ...ell Bottom George

*Co... British (... Directed by Marcel ... Featuring ... Formby, Anne Ear... Regi... Powell, 8,709 feet. Rele... fixed.*

BRIGHT and ...st part, lively Navy musical ...travaganza, with up-to-date esp... ...mings, concerning the success... ...g of a goofy but good-hear... ...dant. The tale hits both spo... ...h water, but George Formby in pa... ...ctively whatever the conditions. ... ...ing players are shrewdly chosen. ... ...gs is breezy and authentic, and the ... ...numbers are tuneful. Moreover, the ... ...male embraces a number of spectacular ... Capital star comedy booking and ... ...bvious box-office attraction for family, indus... ...rial and provincial situations.

**Story.**—George Blake, a simple but well-intentioned attendant at the Senior Officers' Club, longs to be a sailor, but fails to pass his medical. Jim Bennett, a Navy boxer, borrows George's only civvy suit, but is unable to return it. George is forced to wear Jim's uniform and is promptly picked up by the Navy police. He finds himself aboard ship, but gets a chance to explain his predicament ... Pat, a pretty and understanding "Wren."

There is a taxidermist's establishment near the Senior Officers' Club, and Johnson, the proprietor, is a Nazi agent. He and his gang plot to blow up the *Firefly*, a new British speedboat, but George luckily gets an inkling of their plans. Complications then pile up rapidly, but in the end George adds distinction to his borrowed uniform by saving the *Firefly* and bringing about the apprehension of the crooks, and, true to tradition, is rewarded with romance.

**Acting.**—George Formby is in good fettle and leaves nothing to chance. Anne Firth is a pleasing Pat, and Reginald Purdell, Peter Murray Hill, Charles Farrell, Elliott Makeham and Jane Welsh form ... ...ersatile supporting team.

**Production.**—The stor... ...which travels by land and sea, is not alw... ...a fast mover, but the salient gag, that wh... ...keeps battling Jim out of commission an... ...gumpy George in sailor's uniform, follow... ...through smoothly and paves the way to a ... ...mber of bright and spectacular stunts and s... ...tions.

There are four good ...ng numbers, "It Serves You Right, Y... ...Shouldn't Have Joined," "Swim Little ...sh," "If I had a Girl Like You" and "... ...ll Bottom George," and all are neatly rendered by the star and effectively threaded through the hectic tale. The corking grand finale carries good suspense and many additional laughs, and rounds off with showmanship a comedy extravaganza which, taken on the whole, is good box-office and first-class Formby, a cinch for the family, masses and troops.

**Points of Appeal.**—Cheery, topical story, good laughs and thrills, characteristically versatile portrayal of George Formby, tuneful song numbers, effective staging, good climax and obvious star and title values.

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† In Colour.

## "SAHARA" PRINT FOR EISENHOWER

A PRINT of "Sahara," the new Humphrey Bogart picture, has been sent to General Dwight D. Eisenhower by Maj.-Gen. Walton H. Walker, commanding general of the XX. Corps, as a personal gift.

"Sahara" was filmed at the California Desert Training Theatre of Operations with the assistance of the XX. Corps, which was then known as the IV. Armoured Corps. General Walker, who is generally credited with having established the new well-known desert training area, said in part in the letter to General Eisenhower which accompanied the film:

"It is hoped that this picture will aid in providing entertainment to the troops under your command many of whom received their early training under conditions portrayed therein."

Produced by Columbia Pictures, "Sahara" tells of a strange North Africa tank battle in which three Americans, several Britons, a Free Frenchman, a Sudanese, an Italian infantryman, and a Nazi flyer are thrown together at an abandoned desert fort.

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Permission has been given to the management of the Scala, Bath, to open on Christmas Day from 3 to 9 p.m., thus bringing it into line with the four other kinemas in the city.

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St. Andrews Town Council has corrected a complaint by Merchant Navy personnel, by agreeing that such ranks, whether in uniform or not, shall in future be admitted to kinema shows held on Sundays for the Forces.

Continued from page 3

## ODEON EXTENDS PENSION SCHEME

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Mr. Davis concludes: "Obviously, the larger the number of applications the higher will be the cost to this company, but the greater also will be my satisfaction, for I visualise no expenditure of a more beneficial kind. My ambition is for a happy and contented staff without exception of grade or position. This scheme is, I feel, of great assistance to such end."

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S.O. would be welcomed in Sheffield by Army authorities, said Major G. M. Cooper, Q.M.G., Sheffield sub-district. He added that although civilians might crowd in if kinemas were opened principally for the Forces, he was all for giving war workers a chance to take recreation too.



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Sir Alexander has already built up a formidable man-power roster. His artistes include Robert Donat, Ralph Richardson, Vivien Leigh, Merle Oberon, Deborah Kerr, Penelope Dudley Ward, Glynis Johns, James Donald, Jack Watlin, John Justin.

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The musical direction of the company's films will be in the hands of Muir Mathieson. Art direction will be under the supervision of Vincent Korda. Georges Perinal and Freddie Young have been engaged as cameramen.

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Film rights of Arnold Bennett's "Old Wives' Tales" and of Rudyard Kipling's famous short story, "An Habitation Enforced," in which Merle Oberon will be starred, have been secured. James Hilton is writing a sequel to his "Good-bye Mr. Chips," with the title, "Mr. Chips' Boys."

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*The Sound boys at Welwyn working on IT HAPPENED ONE SUNDAY (A.B.P.C.). Picture shows Bert Ross (sound mixer), Gerald Mitchell (assistant director) and Ken Ritchie, boom operator. Harry Benson is sound supervisor*

# TWO CITIES STARTS "MR. EMMANUEL" AT TEDDINGTON

## Night Fantasy in "Canterbury Tale"

Impression is the keynote to the long sequence of scenes now being shot at Denham by Michael Powell for "A Canterbury Tale." Two stages are being used for the building of a station, a mile of country lane and a village. The combined design and camera artistry of Alfred Junge and Erwin Hillier is able to take advantage of the night-time setting. The village has a grotesqueness reminiscent of a stage fairy tale. This is due to the combination of the real and the purely perspective in setting being inextricably mixed.

The station scenes as a Canterbury train pulls into Chillingbourne in the opening of the story were shot last week with Sheila Sim, Dennis Price, John Sweet and Charles Hawtry. Among the most striking of Alfred Junge's preliminary sketches for the film was one showing rows of milk churns by the steps to the bridge over the railway lines. The churns were of fantastic size and shape. But not more so than when translated into reality. It is a background effect designed to impregnate the scene with the strangeness naturally felt by newcomers to a place at night.

## BR. NATIONAL'S NEW FILM

### Will Fyffe Subject

On his trip to Glasgow to the Trade show of "The Shipbuilders," George Parish, chairman of British National Films, had an opportunity of discussing with Will Fyffe a new story in which Fyffe will appear round about April. The subject is called "Plain Folk."

Shooting has now started at Teddington on the Two Cities' production of Louis Golding's story, "Mr. Emmanuel," with William Sistrom producing, Harold French directing, and Herbert Smith as associate producer.

Mr. Emmanuel is one of the principal characters in Golding's earlier novel, "Magnolia Street."

Although Emmanuel is a Russian Jew by origin, his proudest possessions are his British citizenship and his British passport which he waves proudly when he charges, like a modern Don Quixote, to tilt against the saw-edged windmills of Nazi Germany to find the missing mother of the boy, Bruno, a refugee from Germany.

Felix Aylmer will play this important part with Greta Gynt as Elsie Silver, star of a famous Berlin night-club, who gives invaluable help to Emmanuel. Walter Rilla is cast as a Nazi official.

Exterior shots of the seaside cottage home of Mr. Emmanuel were filmed at the end of the week.

Peter Mullins, David Baxter, Yvan DeLey, Pamela White, Jan Simmonds and Warren Lister are the children who appear with Felix Aylmer in the first week's shooting. The remainder of the cast also includes Harry Agar, Helen Misener, Jean Shepherd, Patrick Curwen, Irene Handl, Margaret Vyner, Christine Forbes and Charles Goldner.

### The Unit

Harold Richmand, production manager; first and second assistants, Percy Hermes and H. Garnham Twinity, Joan Hearne; director of photography Otto Heller; first camera operator, Gus Drisse; assistants, Day and E. Day; art director, Ne Arnold; chief make-up, H. Flet hairdresser, Norma Blackburn charge of wardrobe; John Apper in charge of sound; Cecil Thornton; cameraman, Russell Westwood.

## "HENRY V" IN CONCLUDING STAGES

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This screen version of Shakespeare's historical drama has been made in Technicolor. Laurence Olivier not only plays the title rôle but has produced and directed, with the assistance of supervising editor Reginald Beck with Dallas Bower as associate producer.

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### The First Year

Details of the 1944 are announced as follows: The first will be a post-war comedy directed by the Hollywood director, Wesley Ruggles and produced by Ian Dalrymple. Robert Donat will star with Deborah Kerr, and the story will be written by Arthur Wimperis in collaboration with Esther McCracken and Anthony Pelissier.

The second picture will star Vivien Leigh in an original dramatic story by Enid Bagnold. The third picture, which Edward Black will produce, will be adapted from the John Buchan novel, "Greenmantle." The fourth will co-star Robert Donat and Merle Oberon in a story by G. B. Stern entitled "Velvet Coat," which deals with the romantic life of Robert Louis Stevenson. One of these new subjects will be produced and directed by Carol Reed.

### Man-power

Sir Alexander has already built up a formidable man-power roster. His artistes include Robert Donat, Ralph Richardson, Vivien Leigh, Merle Oberon, Deborah Kerr, Penelope Dudley Ward, Glynis Johns, James Donald, Jack Watlin, John Justin.

By an agreement with M-G-M in Hollywood, the company will be able to call upon the services of their stars, subject to transportation facilities being available. The first to travel to England under this arrangement will be Greer Garson and Walter Pidgeon.

Among the writers contracted are the following: Enid Bagnold, H. E. Bates, Lajos Biro, James Bridie, John Brophy, Clemence Dane, Anthony Gibbs, Robert Graves, Graham Greene, James Hilton, Geoffrey Household, Richard Llewellyn, Gerald Kersh, Eric Linklater, Eric Maschwitz, A. E. W. Mason, Esther McCracken, Neville Shute, Evelyn Waugh, Arthur Wimperis.

David Macdonald, director of "Desert Victory," will be one of the company's directors after the war.

The musical direction of the company's films will be in the hands of Muir Mathieson. Art direction will be under the supervision of Vincent Korda. Georges Perinal and Freddie Young have been engaged as cameramen.

### Great Line Up

In its long-term programme, which covers the period when the company will be in possession of its own studios, M-G-M-London Films will produce from 12 to 16 big films a year, costing from three to four million pounds per annum.

Among these productions will be "War and Peace," Tolstoi's great masterpiece, which will be directed by Orson Welles. Preparation for "War and Peace" will cover the first half of next year and shooting will begin about autumn. A musical picture, "London Revue of 1944," will be made with chiefly young people.

Film rights of Arnold Bennett's "Old Wives' Tales" and of Rudyard Kipling's famous short story, "An Habitation Enforced," in which Merle Oberon will be starred, have been secured. James Hilton is writing a sequel to his "Good-bye Mr. Chips," with the title, "Mr. Chips' Boys."

Eric Linklater is working on a story about Gibraltar to be directed by Zoltan Korda, and John Brophy is similarly engaged on a story called "Target Island," which covers the Battle of Malta. Clemence Dane is working on an historical novel; James Bridie is writing a satirical comedy.

It will be seen that the company has secured for the preparation of its stories some of the best-known names in English literature.

*The Sound boys at Welwyn working on IT HAPPENED ONE SUNDAY (A.B.P.C.). Picture shows Bert Ross (sound mixer), Gerald Mitchell (assistant director) and Ken Ritchie, boom operator. Harry Benson is sound supervisor*

## TWO CITIES STARTS "MR. EMMANUEL" AT TEDDINGTON

Shooting has now started at Teddington on the Two Cities' production of Louis Golding's story, "Mr. Emmanuel," with William Sistrom producing, Harold French directing, and Herbert Smith as associate producer.

Mr. Emmanuel is one of the principal characters in Golding's earlier novel, "Magnolia Street."

Although Emmanuel is a Russian Jew by origin, his proudest possessions are his British citizenship and his British passport which he waves proudly when he charges, like a modern Don Quixote, to tilt against the saw-edged windmills of Nazi Germany to find the missing mother of the boy, Bruno, a refugee from Germany.

Felix Aylmer will play this important part with Greta Gynt as Elsie Silver, star of a famous Berlin night-club, who gives invaluable help to Emmanuel. Walter Rilla is cast as a Nazi official.

Exterior shots of the seaside cottage home of Mr. Emmanuel were filmed at the end of the week.

Peter Mullins, David Baxter, Yvan DeLey, Pamela White, Jean Simmonds and Warren Lister are the children who appear with Felix Aylmer in the first week's shooting. The remainder of the cast also includes Harry Adner, Helen Misener, Jean Shepherd, Patrick Curwen, Irene Handl, Margaret Vyner, Christine Forbes and Charles Goldner.

### The Unit

Harold Richmand, production manager; first and second assistants, Percy Hernes and H. Garnham; continuity, Joan Hearne; director of photography Otto Heller; first camera operator, Gus Drisse; assistants, R. Day and E. Day; art director, Norman Arnold; chief make-up, H. Fletcher; hairdresser, Norma Blackburn; in charge of wardrobe; John Apperson; in charge of sound; Cecil Thornton; still cameraman, Russell Westwood.

## Night Fantasy in "Canterbury Tale"

Impression is the keynote to the long sequence of scenes now being shot at Denham by Michael Powell for "A Canterbury Tale." Two stages are being used for the building of a station, a mile of country lane and a village. The combined design and camera artistry of Alfred Junge and Erwin Hillier is able to take advantage of the night-time setting. The village has a grotesqueness reminiscent of a stage fairy tale. This is due to the combination of the real and the purely perspective in setting being inextricably mixed.

The station scenes as a Canterbury train pulls into Chillingbourne in the opening of the story were shot last week with Sheila Sim, Dennis Price, John Sweet and Charles Hawtry. Among the most striking of Alfred Junge's preliminary sketches for the film was one showing rows of milk churns by the steps to the bridge over the railway lines. The churns were of fantastic size and shape. But not more so than when translated into reality. It is a background effect designed to impregnate the scene with the strangeness naturally felt by newcomers to a place at night.

## BR. NATIONAL'S NEW FILM

### Will Fyffe Subject

On his trip to Glasgow to the Trade show of "The Shipbuilders," George Parish, chairman of British National Films, had an opportunity of discussing with Will Fyffe a new story in which Fyffe will appear round about April. The subject is called "Plain Folk."

## "HENRY V" IN CONCLUDING STAGES

With most of the major sequences on the Two Cities-Laurence Olivier production completed, there now remain only tie-up shots to be dealt with on the studio floor, and it is hoped that these will be through by Christmas.

This screen version of Shakespeare's historical drama has been made in Technicolor. Laurence Olivier not only plays the title rôle but has produced and directed, with the assistance of supervising editor Reginald Beck with Dallas Bower as associate producer.

*Cameraman Osmond Borradaile adjusts his Newman Sinclair camera in the tail turret of the Wellington for which most of the aerial combat sequences of Paul Soskin's SIGNED WITH THEIR HONOUR are being shot*

## "LOVE STORY"

### An Operatic Set

With Maurice Ostrer as executive producer and Harold Huth producing, Leslie Arliss has now got well under way with the studio work on Gainsborough's "Love Story." An amazingly lifelike reconstruction of the natural amphitheatre at Portheurno, Cornwall, has been built at Shepherd's Bush.

Here, with the towering Cornish cliffs surrounding a grass-covered stage, Arliss has directed scenes with Margaret Lockwood as the famous pianist giving an open air concert to the crowds of holiday makers perched on the grassy benches carved out of the cliff face. Here also, the two women, whose love for Stewart Granger, is the pivotal point round which the intensely human story revolves, meet for the first time, and with this meeting begins a battle of wills and temperaments between the two lovable women which must inevitably lead to tragedy for one of them.

Margaret Lockwood goes on this week at Shepherd's Bush to further musical sequences when she plays the piano to a large lunch-time audience on a set representing the National Gallery.

## JESSIE MATTHEWS CONCLUDES

This week sees the completion of British National's new Jessie Matthews' feature, "Candles at Nine," when the studio will close down over Christmas and prior to Elizabeth and Leslie Hiscott's new subject taking the floor.

Casting for this new Hiscott production is now well advanced, and some interesting announcements about the players can be expected. Elizabeth Baron and Maurice Elvey are working on a screen version of "The General Shows His Medals," in which Godfrey Tearle is expected to star.

## Dell's Comedy Progresses

The camera covered many highlights during filming last week on Jeffrey Dell's comedy for Two Cities Films "Don't Take It To Heart!" which he is directing and Sydney Box producing at Hammersmith.

The settings designed by Alec Vetchinsky, Art Director, included a little gem of a country inn bar parlour, a village post-office-cum-general store with little Edie Martin the perfect postmistress, and an effective foil to Ernest Jay as Mr. Tripp, the local reporter putting over what he considers the biggest story of his life on the telephone. The camera then switched to the impressive dining room of 16th century Chaunduyt Court, where a great deal of the action takes place, where we meet Alfred Drayton, the landowner, anxious only to assert his rights. An unexpected spotlight during the week's shooting turned on small-part player Sam Wilkinson.

# Ealing Carries on despite 'Flu

## "FIDDLERS THREE"

THE 'flu epidemic has made difficulties for Harry Watt, directing Michael Balcon's musical, "Fiddlers Three," at Ealing. First victim was Frances Day.

In the rôle of Poppaea, Nero's glamorous wife, her final scenes were spent climbing in and out of a bath of artificial milk. She struggled on gamely until her part was finished. Next to go down were some of the technicians, but still work carried on. Harry Watt himself was the next victim. But he, too, has kept going.

Now Diana Decker, the juvenile lead, has been struck down with a bad attack, and the schedule had been hastily reshuffled to enable filming to be carried out "around" her until she recovers.

The current week's shooting has been in the lions' den, into which Tommy Trinder and Sonnie Hale have been thrown to pay the penalty for having aroused the wrath of Nero (Francis L. Sullivan). Chief problem was that the lions were too well mannered—nothing would induce them to bare their teeth! Finally, Harry Watt hit on the idea of tying lumps of horsemeat round the camera, which was stationed on a floor above. The lions came to life at once, and leaped around the camera like flying fish! Some magnificent close-ups of fangs and tonsils were obtained, and a thrilling sequence completed.

## QUICK CHANGE

Stewart Granger, playing the caddish Ted Purvis in "Blue for Waterloo," alternately makes a swift change of clothes and temperament to appear as hero to Margaret Lockwood in "Love Story" currently in production at Shepherds Bush.

## AN AUTHENTIC SHIP SETTING

THE construction of the troopship, which is one of the most interesting sets constructed for "The Way Ahead," the Two Cities' film of Army life, was carried out at Denham through the co-operation of the directors of the Clan Line Steamers, Ltd., who loaned the services of their Marine Superintendent, Captain Elvish. They also supplied Art Director David Rawnsley with models of one of the last Clan Line ships.

The model of the ship from which the studio people were allowed to work was a very beautiful specimen. It was taken to Denham, and the blue prints were also made available. This 10,000 tonner was reconstructed full scale on the Big Lot at the studios.

The Admiralty gave expert advice as to the equipment of the vessel as a troopship, which was complete with all war-time additions for the safety of personnel, such as rafts, Carley floats, etc., and was loaded with mechanical transport of the kind used by a modern army. David Rawnsley went to Liverpool and studied at first-hand the correct methods of stowing such cargo. Many of the vehicles mentioned were constructed in the studio from models loaned by the War Office, and considering the substitute materials used, were marvels of "copy work."

## B.P. SHOTS AT THE BUSH

### "Blue for Waterloo"

Sidney Gilliat with John Mills Joy Shelton and Ben Williams went over to Shepherds Bush studios from Islington last week for back projection shots for the Gainsborough film "Blue for Waterloo." For two days Mills and his film bride sat in a railway carriage while Arthur Crabtree's camera looked down on them from a rostrum and photographed scenes showing the happy couple setting off on their honeymoon, and, later, grimmer scenes showing Mills as a soldier under escort being taken back to camp and making his dash for escape as Ben Williams relaxes his attention for a moment. Returning to Islington this Monday, Gilliat continues his direction with interior scenes of Waterloo station, where Mills plays hide and seek with the station police.

## *SOUND CITY'S HIRE FACILITIES*

Many months have passed since the name of "Sound City" appeared in our news columns. Baynham Honri, who is handling all film matters at Sound City, informs us that, though the company has had to concentrate on Government contracts of a non-film character, a brisk business is still being carried out in the hire of sound-recording trucks, cameras, lighting, and other studio equipment. Three of Sound City's recording vans (two RCA and one Visatone) are out on hire at the present time.

Incidentally, he tells us that Norman Loudon, the managing director of the company, has big plans for the stages after the war, and that all the technical equipment will be brought 100 per cent. up to date with post-war developments. This will place Sound City in the front rank of independent studios. A great deal of new building and improvements have been carried out on the property, and considerable additional amenities will be available when film production is resumed.

## Bill Batchelor Joins Two Cities Films

Bill Batchelor, who recently left Gainsborough Pictures, where he was in charge of publicity, has joined Margaret Marshall, Publicity Director of Two Cities Films, in the capacity of Pictorial Publicity Manager.

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# NOTTS AND DERBY C.E.A. WILL HELP WAR PRISONERS

***PUBLICITY for the Nottingham and Notts Prisoners of War Relatives' Association was dealt with at length at the November meeting of the Notts and Derby branch. J. Langham Brown was in the chair.***

Mr. LANGHAM BROWN introduced the chairman of the Nottingham and Notts branch of the P. of W. Relatives' Association, Sir Douglas McCraith, who explained the circumstances in which his association had been formed and detailed its objects. He emphasised that his committee supplemented the good work done by the Red Cross P. of W. Fund, working in closest harmony with the representatives of that body.

He said there was evidence that next of kin of many prisoners, either through poverty or ignorance, failed to use the Red Cross parcels to prisoners system. In other cases there were boys in prison camps with no next of kin surviving. Such prisoners the association adopted.

**Helping the Needy**

Goods and clothing which the general public found difficult to obtain were purchased free of Purchase Tax, and in bulk, and re-sold to the prisoners' relatives. Should a contribution of even half-a-crown be beyond the means of the next of kin, a token contribution was accepted and the prisoner received a complete parcel.

Supporting Sir Douglas, J. DREW (branch treasurer) felt that the association deserved a special effort from the Trade, and R. J. BLACK appealed to his fellow-exhibitors for their utmost help.

F. A. PRIOR moved that a short trailer be prepared in collaboration with the Relatives' Association at the expense of the branch members and exhibited as frequently as necessary for two or three days at a time at members' kinemas. H. B. HARRIS seconding, the motion was carried unanimously.

**Trade Show Deadheads**

Recalling that the branch had protested to the K.R.S. on the overcrowding of kinemas at Trade shows, the CHAIRMAN said that this evil continued despite K.R.S. action in circularising its members. He instanced a screening of "The Lamp Still Burns" at a Nottingham kinema which was so crowded that some 70 ticket holders, including exhibitors, were unable to enter.

The meeting was fully agreed that the management of the kinema concerned and the interests of those engaged in the Trade must be protected, and it was decided that renters be advised in their own interests, as well as those of their customers, to arrange for the admission to such shows of only those who had proper admission tickets.

**The "S" List**

Of the negotiations proceeding between the C.E.A. Rentals Sub-committee and the individual renting organisations, it was stated that the latter were reluctant to discuss their business methods in each other's presence. The Sub-committee was interviewing them individually.

Names of some kinemas of whom renters intend to apply "percentage booking only" are to be published by the C.E.A., pointing out to all exhibitors that their names might yet appear amongst the others if the C.E.A. efforts failed.

**Film Damage**

A resolution from the Hants and Isle of Wight branch suggesting that every film should have its own log book for the condition of the copy to be noted at each theatre where it played had been referred to the General Purposes Committee. Mr. DREW expressed the opinion that this resolution was not likely to find much favour as it "only nibbled" at a problem which the Notts and Derby members were tackling in good earnest.

He paid tribute to the work being done by the Film Damage Advisory Committee. It appeared that the plan in force in the Notts and Derby area might be the basis of a national drive to reduce film mutilation and its attendant evils.

The chairman of the Film Damage Advisory Committee, Mr. WHEATMAN, described a Leicester meeting, attended by more than 70 projectionists, where was explained the Notts and Derby exhibitors' and projectionists' method of tackling the menace of film damage.

**Grade A**

An application for membership on behalf of the Metropole Cinema, Nottingham (A.B.C.), was approved by the General Council. S. K. Lewis was the nominee, and the house was graded "A."

*Allied troops in a scene from SAHARA (Columbia) reviewed this week*

## SCIENTIFIC FILM ASSOCIATION

The Scientific Film Association has now been formally constituted. The following were elected to the council:—

Miss F. M. Anthony, B.Sc.; W. Ashurst, A.Inst.P., Fellow of the Physical Society and secretary of the Science Masters' Association; H. L. Beales, M.A., Reader in Economic History at the London School of Economics; Geoffrey Bell, M.A.; Oliver Bell, Director of the British Film Institute; C. M. Boyle (S.); Archibald Clow, Ph.D., D.Sc. (S.); George Dunlop, Ph.D. (S.); Arthur Elton (president); Sydney Gregory, B.Sc., M.Inst.C.E.; G. I. Hobday, Ph.D.; George Jones, M.A., A.I.C., F.R.P.S. (hon. treasurer); Miss Blondwyn Lloyd, Ph.D. (S.); J. A. Lauwerys, Reader in Education of the University of London; W. McAdam Eccles, M.S., M.B., M.R.C.S.; M. Michaelis, B.Sc. (hon. sec.); R. J. Rathbone, Ph.D., B.Sc., A.I.C.; Paul Rotha; and Derek Stewart.

The aims of the new association are:—

To promote the national and international use of the scientific film in order to achieve the widest possible understanding and appreciation of scientific method and outlook, especially in relation to social progress.

All enquiries should be made to M. Michaelis (hon. sec.), 51, Fitzjohn's Avenue, London, N.W.3.

## PUBLIC AND WAR FILMS

### Bath Reactions

The reaction of Bath patrons to war themes has been discussed by local managers, who appear generally agreed that there was evidence of a certain degree of tiredness, or as A. H. Woolten, of the Beau Nash, describes it, "wearyness."

E. A. C. Guyatt, of the Odeon, who also admitted a lack of interest, said Hollywood producers were inclined to forget that the British public had a longer acquaintance with war conditions than the U.S.A.

It was a question of sex, declared C. M. de Keyes, of the Little Theatre. Women preferred to forget the war and chose romance. On the other hand, it was her experience that men still enjoyed a good war film.

Mr. Harris, who controls the Astoria, Chippenham, as well as the Scala, Bath, considered that the kinema public were avid students of film literature and were chiefly interested in obtaining value for money.

## MORE REVALUATION PROPOSALS

Ilkeston Corporation Valuation Committee has requested the Derbyshire county valuer to investigate the present assessments of kinemas in the borough and make such recommendations as he considered necessary.

Swindon Corporation has also invited the co-operation of the Wilts county valuer in regard to a scheme for the valuation of kinemas.

## Sunday Afternoon Shows Rejected

Wallasey Watch Committee reports receipt of a letter from the C.E.A. stating that, in view of the confirmation by the committee of its previous decision that no children should be admitted to Sunday afternoon performances, kinemas in the borough will not open until 6 p.m.

# London C.M.A Appoints New Officers

A WELL-ATTENDED meeting London branch members was held at the Connaught, Edgware Road, on December 12, to elect officers for 1944, and also to hear a report by the national secretary, W. L. Pember, on the meeting between a deputation from the C.M.A. and officers of the C.E.A.

Jack Alexander (Dominion, Harrow) and Bernard de Sol (Ritz, Leyton) were unanimously re-elected chairman and vice-chairman respectively.

Norman Mould, although remaining a member of the committee, tendered his resignation as secretary of the London branch as he is now engaged on the production side with M-G-M-British and L. A. Remington (Royal Edgware Road) was elected in his place. J. Welan (Biograph, Wilton Road), A. L. Tolliday (Rio, Bowes Park), F. Heath (Forum, Kentish Town), and A. H. Cing (relief manager) join the London committee.

Owing to the greatly increased membership in the past few months, area sub-committees have been set up and separate branches in the Home Counties are in process of formation.

Great satisfaction was expressed by members at the report of the friendly atmosphere pervading the preliminary discussions with C.E.A. officers.

## "G.W.T.W." STILL PULLING

### World Wide Record

Last week M-G-M's "Gone With the Wind" reached its 200th West End week, adding still another record to the shining roster it has already compiled.

"Gone With the Wind" has simply galloped away from all previous films. Not only is it the biggest money maker of all time but its earning power seems perpetual, for time produces little falling off in its box-office pull. It has lately been breaking records as a return engagement money maker.

"Gone With the Wind" has been seen in America alone by over 60 million people. After three years it is still running at the Ritz, Leicester Square, with daily queues. It ran for 12 weeks at the Empire and 8 weeks at the Palace Theatre. Manchester kept it for six months. Glasgow for five and Birmingham for over four. It has run for over a year continuously in New York, Chicago, Sydney and Stockholm, and has had phenomenal success in every country where films are showing.

A film being rewound at the Picture House, Poulton Street, Kirkham, on December 13, burst into flames. In attempting to put out the fire K. Wright (17), assistant operator, was slightly burned about the hands and face. The fire was quickly under control.

# Coupons for Uniforms

## WEST LANCS WANTS NEW APPROACH TO B. OF T.

*WEST LANCASHIRE branch, at the meeting held at Morecambe last week, reiterated the view that the Board of Trade should make an issue of extra coupons for uniformed staffs. In the absence of President Henry Simpson, who was engaged on other Association duties, H. R. V. Addenbrooke presided.*

In the course of his report of the last meeting of General Council, F. DOBSON (delegate) made the following points:—

One meeting has taken place with the C.M.A. "Keeping the door open" should be a fortunate augury.

There was determined opposition to the setting up of the Joint Committee unless the "S" list was first withdrawn. "For my part, I did not support this, because the first reference of the Joint Committee (if formed) is to be consideration of the 'S' list. The renters had consented to the setting up of their committee on the understanding that this question should be dealt with as a matter of negotiation and not of prior withdrawal."

### Staff Uniforms

Several members commented on the difficulty of obtaining coupons to enable them to provide staff uniforms. HARRY HARGREAVES thought that a further effort ought to be made.

J. F. DOBSON: The Board of Trade takes the line that if special concessions are made to the kinema Trade, beyond those already granted, an invidious position would be created

J. ATROY considered that the desires of the Trade should be emphasised until relief was granted.

The meeting asked the secretary to send a further letter to the general secretary on the subject.

### The Managers

Information was sought as to the C.M.A.-C.M.F. position, which was dealt with in an "off the record" statement. Once again, the view was asserted that managers were entitled to have their own organisation, but they had no justification for holding a pistol at the heads of the employers.

A member said he wondered whether the matter had been shelved or dealt with "diplomatically."

"Oh no," was the reply. The C.E.A. was anxious for peace within the Industry and peace with the managers. It ought to be appreciated that there was no issue of wages or working conditions in dispute.

### Transport Rates

From Associated Film Carriers was received an application for a 7½ per cent. increase in transport rates, with a minimum of 1s. per week.

One or two members thought that a decision should be deferred until it had been ascertained what other branches intended doing.

The meeting decided to grant the application. Appreciation was expressed of the services rendered by the transporters.

### Payment for Sunday Work

Details were communicated of the agreement which has been signed by the Northern branch and the N.A.T.K.E. respecting kinemas in Darlington. It was stated this agreement arose from the Sunday opening position and the main feature of it was that it conceded double pay for Sunday work, which might be the thin end of the wedge. "It prepares us for what might be expected," said one member. "Mr. O'Brien is trying to make precedents and has already succeeded in Darlington and Bradford. There is reason to be concerned by the demand for double pay and a day off for Sunday work. To place such a heavy burden on the Industry is quite unfair."

# Kinema Staff

*Vede Ann Borg in THE ATTORNEY'S DILEMMA (British Lion) reviewed in this issue*

### Annual Meeting Date

Concerning arrangements for the annual general meeting on January 18, main discussion was on the venue. Disappointment was expressed that so few Preston and Blackpool exhibitors attended the meetings when they were held in Preston. On the other hand, meetings held in Morecambe were always well attended.

It was decided to hold the meeting at Morecambe.

### Harry Hargreaves

The CHAIRMAN expressed the gratification of the meeting at the reappearance of Harry Hargreaves after his recent illness. He also thanked J. F. Dobson for his help in the interim.

## CINEMATURIANS

Next Wednesday, December 29, the Society of Cinematurians' first dance will be held. It is to take place at the Midland Hotel, Manchester, at 3 p.m., and will be preceded by a reception by Mr. and Mrs. T. S. Dawson and Mr. and Mrs. W. J. Speakman. Messrs. Dawson and Speakman are president and chairman respectively. Tickets, 10s. 6d. double, 6s. 6d. single, can be obtained from the acting hon. secretary, Arthur Bennett, at the Regal, Oxford Road, Manchester.

Although the military authorities have advocated the expediency of kinema Sunday opening, Swansea Watch Committee cannot recommend the council to submit a draft order to the Secretary of State for such purpose.

# PROBLEMS FOR THE JOINT RENTAL COMMITTEE

## Bristol to Submit Concrete Evidence of Grievances

**ARISING from discussion of the Joint K.R.S.-C.E.A. committee, Bristol members have been asked to bring forward special grievances at the February meeting, with a view to submission of a case to the Joint Committee.**

The meeting sent a letter of sympathy to F. A. Seal, a well-known member of the branch, who is seriously ill, expressing the hope that he will soon be restored to health.

The chairman, Coun. F. G. W. Chamberlain, said that though the London branch delegates had opposed it the General Council had decided to set up a joint committee of the K.R.S. and the C.E.A. Leslie Hill, of the Devon and Cornwall branch, was one of the members of the committee, and from the small man's point of view that was an advantage.

### Monopoly Danger

GEORGE REES said he thought it was gratifying that the General Council had agreed to set up the joint committee. As an old renter he knew the ramifications, and that there was a lot of give and take in the kinema business.

The CHAIRMAN said that as the American companies controlled most of the best product, and as every exhibitor naturally wanted to book the best films, there was a danger that the Americans might ultimately get what was practically a monopoly.

In the discussion that followed several complaints in connection with rentals were voiced by exhibitors. It was pointed out that very often when an independent exhibitor had booked a film as a first feature he found that a circuit house with an earlier run was showing the film as a second feature. It was contended that this sort of thing was not fair.

### 40 per cent. Loses Money

The circuits often get away with lower percentage terms while independents had to pay at the higher rate. Another point was that many theatres were only taking round about £100 a week, and if an exhibitor had to pay 40 per cent. for film hire besides his overheads and running expenses he simply could not make a profit. Films were cheaper in some parts of the country than they were in others. No two towns were alike, no two kinemas were alike, but all exhibitors were alike inasmuch as they all wanted to make a profit.

It was argued that there would never be the same co-operation between members of the C.E.A. as there was between members of the K.R.S.

After further discussion, it was agreed to leave the matter over to the February meeting, and to ask all members who had special cases they wished to bring forward to attend with a view to a scheme being prepared for submission to the joint committee.

### Customs Requests

Regarding the request of the Customs and Excise for inspection of bank paying-in slips, the CHAIRMAN said the opinion expressed by the Legal, Finance and Parliamentary Committee was that the Customs and Excise had the right to inspect the slips as they came under the term of documents.

Mr. CHAMBERLAIN said where he thought a difficulty would arise was that the slips showed as well as ordinary takings receipts from such things as chocolates, cigarettes, etc.

OLIVER PUGSLEY pointed out that this could be remedied by showing separate items.

It was pointed out that the request only applied to kinemas who worked on the certified returns system.

### Defaulters

The CHAIRMAN mentioned another request, this time by the K.R.S. They asked if the C.E.A. had any objection to the K.R.S. keeping a list of all such cases where a staff member had been dismissed for this reason. It would enable an exhibitor who had an application from a person for a job about whom he was suspicious to write to the K.R.S. and obtain particulars.

Mr. CHAMBERLAIN said the General Council saw no objection to the proposal.

### Re-grading

When the item on the agenda regarding C.E.A. grading was reached, the SECRETARY, S. W. Savery, read a letter from Roy Truman Dicken, who was unable to be present at the meeting. At an earlier meeting Mr. Dicken had moved an amendment to a resolution that it should cover all grading and not only one particular grade. In his letter Mr. Dicken said that he wanted all grading to be considered in any resolution sent forward.

A. B. ATKINSON pointed out that some months ago they had held a special meeting on the grading question which had been attended by the President, Vice-President and General Secretary of the Association. Mr. Fuller had then given an explanation on the grading position, and he thought the majority of the members had agreed with what Mr. Fuller had said. Mr. Fuller had, however, agreed that there was room for another grade between "A" and "AA" houses. If they were going to ask for all the grading to be considered he thought they would get nowhere, but they might get the one new grade as suggested.

Mr. ATKINSON then moved a resolution to the effect that the branch being of opinion that a new grade should be introduced between "A" and "AA" houses, ask the L.F. and P. Committee to go into the matter and bring it up at the annual meeting of the Association. This was seconded by OLIVER PUGSLEY and carried.

The date of the annual meeting of the branch was fixed as January 18, and F. Alan Simpson was appointed auditor.

## Technical Progress

"Charlie" Hutchin, Midland manager of the Walturdaw Co., recently addressed the Stourbridge Rotary Club on the technical side of the kinema. He surveyed the history of the inventions associated therewith from pre-Edison Kinetoscope days down to the "talkies," Technicolor, and television, paying tribute to the efforts of William Friese-Greene, Robert W. Paul, etc.

After giving some interesting facts and figures concerning the legislative and financial side of the Industry, he concluded by remarking that he foresaw further advancement in television and Technicolor awaiting kinema patrons in post-war days.

## Film Appreciation Group

At Bury, the borough Education Committee is forming a film group for the study of films of outstanding interest.

There will be five fortnightly Wednesday evening showings of selected films in the local technical college, the films being grouped as follows: (1) Documentaries, (2) educational, (3) and (4) fantasy, and (5) realities. The membership fee for the course is 2s. 6d.

RCA SOUND SYSTEM

*The Observation Window*

# A Feast of Film Facts

## THE REWARDS OF RESEARCH

WHETHER the large attendance at last week's B.K.S. symposium meeting was attracted by the promise of "seasonable refreshments" or of more scientific fare, they were disappointed in neither. If these symposia (or as A. G. D. West expressed it, this sub-contracting of the Presidential Address) have a fault, it is that they provide too much food for thought, especially when H. V. Walters spoke of non-existent colours as viewed by a non-existent observer! Photography, optics, colour, television, photo-cells, and sound: the whole scientific basis of our Industry was extensively covered. If, however, anybody expected to see on the platform an array of traditionally grey-bearded and hesitant scientists, he was disappointed; the scientist of to-day is young and alert, and is almost without exception engaged in activities connected with the more efficient prosecution of the war.

J. ARTHUR RANK was the principal guest at a luncheon given earlier on Wednesday week, at the Hungaria Restaurant, by the President, Officers and Executive Committee of the British Kinematograph Society to members of the Society's committees. Of 61 committee members, 51 attended. The President, A. G. D. West, M.A., B.Sc., F.R.P.S., made a brief speech, expressing appreciation to Mr. Rank and other patron members for their support. He also asked and obtained assurances of the co-operation of members present in the Society's preparation for post-war work, and in raising the membership to make the Society more representative of the whole of the Industry.

HE spoke of Mr. Rank as one who has in mind a unification of purpose in the Industry, and as one who fully appreciates its technical needs and the value of what the B.K.S. has done in the past and can do in the future.

THE dependence of the B.K.S. upon the support given to it by manufacturing and operating companies within the Industry was stressed by Mr. West, who hoped for a continuance of that support which in its turn benefits the companies by equipping students and members to be more useful units of employing companies.

THE K.P.E.A. anticipates that now its structure and working have been settled at the conference last month and various open meetings in the London area have stimulated interest, next year is going to see the completion of the aims for which the Association has set out. This view was expressed at the December general meeting, at which a discussion on salaries and working conditions was taken part in by many members.

A LETTER to my colleague R. H. Cricks from an R.A.F. man recently returned to Britain, who in pre-war days was a projectionist, gives particulars of a kinema which he visited in N. Africa. The programme was run on one projector, which had a gigantic spool-box carrying 6,000 feet of film. As usual, the programme was run in two halves, with a rest for rethreading and recarboning. The rewinder was also a formidably big affair.

SCOPHONY in America is promising big things in television in post-war days. Arthur Levey, president of Scophony Corporation of America, says that its large screen methods Supersomic and Skiatron will have great influence on television's future. The company is a subsidiary of Paramount Pictures.

J. BENSON.

# B.K.S. EXPANDING ITS PROGRAMME

## Higher Standards and Greater Usefulness

**A NEW constitution demanding higher technical qualification for fellows and members of the British Kinematograph Society was hinted at by A. G. D. West, president, at a luncheon to committees last week. A higher target of membership and active work in training and research were also outlined.**

We have, said Mr. West, been drafting a new constitution for the society, which will emphasise our scientific objects, and our professional status, and will introduce a degree of discipline in the society requiring an ever-increasing technical qualification to justify the rank of fellowship and membership in the society. We intend to issue degrees and diplomas. At the same time, of course, we shall continue our policy of not taking part in any industrial agreements or disputes.

We shall pursue, with increasing vigour, our educational activities.

### Training Projectionists

We have formed a close liaison with the C.E.A., whose co-operation in this matter is greatly appreciated on the subject of the training of projectionists to a higher technical standard. At the moment there are two proposals in view.

(i) A scheme which is being worked out in conjunction with the Ministries of Labour and Pensions for the training of ex-Servicemen.

(ii) A course of instruction which is being prepared by the B.K.S. consisting of lecture material and instructional films for the benefit of projectionists in each of the C.E.A. administration areas.

After launching this scheme in respect of projectionists, we shall tackle other occupations also.

We propose to go much more fully into the matters of standardisation and to foster research in outstanding problems and subjects. For immediate attention, we must clear up the problems of screen brightness and consistent sound in the theatres. For the future we must consider, amongst other things, television in theatre and stereoscopic projec

We must be in a position to sound opinions on techn problems which may arise in Industry and be prepared to active branches not only in provinces of the United King but also throughout the Empi

### Doubling Membership

Following on this recital of future intentions, Mr. West sai

We shall greatly need your vices to see that the technical ciency of the Industry is taker to and maintained at the hig possible level.

Our membership, although extends to all branches of the dustry, is still in my opinion fully representative. I would to see more technicians in studios and in the laboratories well as maintenance engineers projectionists in the thea becoming members of the soci

Our membership will, I beli be up to the 350 mark at beginning of next year, an would like to suggest a targe membership of 750 to be reac say, by the end of the first years of Peace.

The Industry is capable becoming one of the most im tant spheres of activity in country, but its success depend on the provision of a technical foundation, and future progress will be pro tional to the support which it g to such new technical deve ments as will undoubtedly coming along in the years fol ing the war, resulting from stirring up of great techn activity and from advances ari during the war period.

The B.K.S. exists for the pose of providing this tech foundation, and with your su and with the Industry's su the society will not fail to resp to any calls made upon it. In clusion, I would like to ask guests to submit to the societ proposals they may have.

POOL CARBONS

# SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

## A Feature Run Under the Auspices of the "Kine." Company of Showmen

## The Season's Greetings

**DESPITE all the portents of an austere week the Showman still has the hardihood to wish all fellow Showmen a Happy Christmas, feeling convinced that they will forget all their troubles in the happiness accruing from their efforts in communicating happiness to others. May the pleasures of your patrons and their expressions of contentment evoked by your work, bring such satisfaction as to convince that your job has proved worth while.**

### A Visiting Card

A NOVEL advertising stunt was carried out by Reynolds Roberts, Regal, Kingston, for "Yellow Canary," which immediately caught the imagination of the local population.

One thousand visiting cards were printed, carrying as the name

U. R. REMINDED,

and in either of the top corners kinema and phone number; at the bottom left was the wording, "Careless Talk Costs Lives"; while the right bottom corner bore two lines reading "The Yellow Canary,' all next week."

These were placed in buses, electric trams, station waiting rooms, restaurants, banks, and many ladies shopping in the market place found cards discreetly stuffed in their shopping baskets. The younger element could be seen passing them round the town as a game. Double crowns on linen (kindly loaned) were placed on the front of the house and at each entrance to emphasise the necessity of seeing the picture from the beginning and worded 'The Yellow Canary,' see it from the beginning then 'Be like dad, keep mum.'"

### Nursing Sisters

A STRIKING display was made for "So Proudly We Hail" (Paramount) by Manager J. D. Simpson at the Odeon, Bristol, the week before the film was due for showing at the house. On one wall of the foyer stretched a 40-ft. banner bearing the names of the three stars and the title of the picture. This banner was placed diagonally on the wall, with a large red cross above and below it. Beneath that was the announcement: "Odeon. Here December 6. THREE great stars and a NEW leading man." Slightly below this and a little on one side was a framed poster of the film on an easel, and on the other side a forthcoming attractions board, bearing the words: "'So Proudly We Hail' their valour! their love! their glory!"

On the opening night of the film Mr. Simpson had as his guests 38 Red Cross nurses to see the picture. These attended in full uniform.

### Congratulations

LIONEL S. STEVENS, National, Chatham (G.-B.), who recently designed an original and topical piece of Press publicity for beating the blackout has now been advised that Gaumont-British Publicity Dept. were so impressed with it that they have made it a quad poster and are using it nationally. This young Medway Towns' showman is certainly maintaining a high standard of exploitation, and is to be congratulated on his efforts.

### He's a Duck!

AN astute piece of showmanship was organised by the Gaumont people recently through the ready co-operation of the U.S.A. authorities. In the Irving Berlin show, "This Is the Army," lately running in the West End, was Joe Allen, the unseen "voice" of Donald Duck in the Disney cartoons. By the courtesy of Berlin and the U.S.A. Army, arrangements were made for Joe to visit the Southall Palace for a children's matinée. There he went through his act (the only performance he gave, it may be mentioned, outside the actual Berlin show) before 2,000 delighted children, teaching them to imitate the familiar guttural croaks of the popular screen duck. His appearance caused a sensation, and after the show he was besieged for autographs. This unusual performance earned notice in the *Evening News* and will undoubtedly have added to the prestige of the Palace

*Attractive scenic background in foyer of the Friars, Canterbury, designed and painted by R. C. Overs and his staff for WHITE CAPTIVE (G.F.D.)*

### A Holloway Occasion

AN interesting stage presentation was put on at the Holloway Gaumont recently in connection with the screening of "The Lamp Still Burns," the story of nursing life. Maurice Elvey, producer of the picture, went on the stage, referred to his association with the late Leslie Howard and ended by commending the noble work of the hospitals of this country. This was followed by a tableau composed of 30 nurses from the nearby Great Northern Hospital, with the matron of St. Thomas's Hospital (which holds all the relics of Florence Nightingale) in the centre. She made a speech about the pioneer work of the historic Crimean nursing organiser, and the spectacle ended with the turning up of all lights to reveal an 18-ft. Red Cross suspended at the back of the stage—an accessory lent by the B.R.C.S. The whole presentation proved very effective and was greatly enjoyed by the audience.

### Another Over

PARTICULARS of another bright scenic display originating from R. C. Overs in connection with "White Captive" at the Friars, Canterbury, tells of how he and his staff prepared a tropical island background and two wings to cover a wall space 20 ft. by 12 ft. It took the form of a backcloth painted to depict a typical South Sea seashore scene with tropical foliage, palm trees, deep blue water bay, yellow sand, etc. Then, at each end of this and a little to the front of it were erected two 10 ft. high boards; on one was painted the heads of the three stars in a background of tropical foliage and on the other a full-length figure of Maria Montez in yellow sarong resting against giant palms with the blue lagoon in the background. The set was executed in attractive and realistic colourings made up from ordinary wall distempers. Names of the stars was incorporated on the one board and the title of the film was introduced by a runner at the side of the board, with the letters cut out in cellophane paper; with the normal vestibule lighting brought into play and by positioning the letters in a certain manner they were effectively lit, and yet kept within the regulations.

The illustration does scant justice to the display because of the loss of colour value in a black and white photograph.

### "Dixie" Window

THE spacious show windows at Mansfield's Music Store, Worthing, provide ideal settings in which local exhibitors may stress their programmes, and Gerald Masters, of Odeon, has recently won much attention with his compact and unhackneyed tableau featuring "Dixie."

Using a capacious bill board as background, he superimposed three brilliantly coloured prints of the principals at cunning angles, and below this in boldest display was the caption:—

Bing's First Technicolor Musical,
"DIXIE,"

completing his uncrowded lay-out with the line

Showing at Odeon this week.

His use of the film's sheet music was "masterly," for instead of the customary "surround" he employed the two chief hits "If You Please" and "Sunday, Monday, Always," in the form of their long trails, winding out from the board all around the floor space in the foreground.

*Attractive window display at Highgate, to advertise the screening of VICTORY THROUGH AIR POWER (U.A.), at the Holloway Gaumont*

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G

**From Our Post Bag**

## AN ANSWER TO MR. WAREING

*IT is the custom of the* KINE. *to provide, as far as space allows, an open forum for the discussion of problems. Thus it was that when V. J. H. Wareing penned a letter of criticism of a type of showmanship with which he personally disagreed, the* KINE. *provided it with a platform in our issue of December 2.*

*It is only due to the person criticised that he should be given the opportunity of a rejoinder. Manager A. J. Brown, of the Regent, Dudley, writes:—*

Mr. Wareing's letter remains an unkind gesture devoid of constructive usefulness. I am sure of my own attitude and I sincerely hope others referred to will maintain a common-sense attitude to his attempt to debunk their efforts and will continue to do their best in these difficult times to make their work a little more distinctive than their rivals. . . .

Regarding his attack on my Friday evening effort, he should verify facts before dashing into print. How does he know whether or not I am not qualified to "look after," as he calls it, another section of the entertainment business apart from the celluloid section? After 15 years' experience in various spheres of the entertainment business I can confidently say that it pays my company, particularly in a family house of the type at which I am at present employed, if I make myself known personally to my patrons and an occasional appearance before them on the stage with a few cheerful words is as good a way as any of achieving this object.

As regards the question of letters sent to managers, my remark was a generalisation that I think is true. It *is* usually only when something has happened to irritate a patron that the urge to write compels a letter.

Mr. Wareing, may I suggest that you forget your troubles by going on to the stage of one of your eleven London kinemas one Friday and introduce a series of novelty variety shows? It's a lot of fun and a tonic—and you may even have the great satisfaction of increasing your Friday takings by at least 30 per cent., as I have done.

*A. J. BROWN.*

## SHOWMANSHIP—*cont.*

### "Lucky" Dice

WOULD you care to play a game of dice with those made by C. E. Miller and used by him in his foyer as display for "Mr. Lucky"? The barrel may be a bit cumbersome to hold, but he assures me the dice are very light in weight. They are empty packing cases that were first white-washed and then the lettering and spots were added in black dull finish which made effective contrast and resulted in much comment.

The quad frame was also worked in poster paints, save for the two heads. With a backing of black paper the whole proved an attractive though simple display, and needless to say, it did much to make good business even better.

### The Answer's . . . !

WE wondered how long it would be before A. V. Hancock, who recently left the Hackney Regal (A.B.C.) to assume management of the sister hall at Bridlington, Yorks, resumed the astute methods of showmanship which made him so popular and successful in London. Now comes news of an interesting stunt he worked recently with—as usual—a strong charitable flavour. He happened to learn that his café manageress had received from a relative in America a solitary specimen of that almost-forgotten fruit, the lemon, and, using his most persuasive methods, he induced her to let him raffle it for the prisoners of war. Taking the stage at a suitable opportunity, he played on the patriotic and sympathetic heart-strings of his Yorkshire audience to such good effect that £41 rattled into the assorted collecting receptacles hurriedly improvised by his staff. This did not satisfy Mr. Hancock, who believes in squeezing even a lemon dry, so he organised a presentation ceremony a few days later, at which the proceeds of this auction were to be handed over to the president of the local branch of the P. of W. fund in the presence of the Mayor (Ald. T. D. Fenby, J.P.), and to crown the proceedings he brought on to the stage a genuine local prisoner of war straight from behind the barbed wire. Although he could not be persuaded to make a set speech, this returned warrior was questioned by the P. of W. president (Mrs. Wright, J.P.), and gave some interesting details of his experiences. This gave Mr. Hancock the cue for another appeal and the audience was so moved that a further £30 was raised, making a total (with additional gifts) of £78 for the fund.

*Manager C. E. Miller's method of gaining attention for MR. LUCKY (RKO-Radio) at the Odeon, Scarborough*

### Harvest Home

FROM V. A. H. Crawley, manager of the Wealdstone Odeon, comes another cheery letter bubbling with particulars of what he has been doing lately to boost his programmes. His main effort in connection with "The Rains Came" took the form of a sort of harvest festival, consisting of samples of some of the prize crops grown in the Harrow district during the current season. This unusual display was arranged in collaboration with the local parks superintendent and emphasised the fact that this year the rains came just in time to save the year's harvest. Advance publicity for the picture included a series of teaser slides with such messages as "You will welcome 'The Rains Came' next week," and "Your harvest this year is safe, for 'The Rains Came' as our best ally in a dry land."

### A Hendon Hit

THE Hendon Odeon occupies a commanding corner site at cross roads, and Manager Claude Herold no doubt had this in mind when he decided to put a "set piece" over the corner canopy, where it could be seen by everyone approaching the hall from almost any direction. The large cut-out, executed to his own design by a local art firm, showed a long queue of soldiers in silhouette making their way into a canteen hut, with outsize musical notes floating around the edges. In the top left corner were a male and female head in close proximity and twice on the panel the figures "48" were given inset in large coloured stars. The title of the U.A. special, "Stage Door Canteen," was supplemented by a list on the right of the six bands which figure in the production and on the left a similar list of seven of the principal performers. The whole arrangement was colourful and intriguing.

In his vestibule Mr. Herold had a large display of his own execution for the same film. A gold-framed blackboard was decorated with clippings from a litho poster, stills from the film, a brace of silver stars and a list of the featured players clipped from the renter's campaign sheet. These items were pasted at varying angles and supplemented by coloured lines and bars in the manner which Mr. Herold has used with so much success before.

He plugged the film effectively within the theatre by screening a trio of teaser slides containing such remarks as: "You don't have to worry about 'points' in 'Stage Door Canteen,'" and "Your hosts and hostesses in 'Stage Door Canteen' will be . . .," and a list of the leading players.

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A DONATION of £4 10s. has been received by the Merchant Navy Comforts Service from the management of the Pavilion Cinema, London Road, Welwyn, Herts, representing the proceeds of the sale of programmes. With Christmas being near, the gift may go to the providing of a little treat for some of our merchant seamen.

## AN ODEON INTERNATIO

ON behalf of Odeon Theatres, Lt Webster, manager of the Abe Odeon theatre, invited 80 Norw boys and girls to be the guests o Aberdeen Children's Club. children from Norway are at scho Drumtochty. Sir Thomas Mitchell Lord Provost of Aberdeen, spoke t Club children, and in response t call for an expression of young deen's greeting to their friends from the sea, waves of cheering came 1,800 young voices.

Mr. Benum, the Norwegian headm who was introduced by Manage Webster, voiced the feelings of Norwegian children. "When the back to Norway," he said, "they take with them a treasure of happy memories of their stay in land, and I am sure that the d Aberdeen would be one of the happ

Through the instrumentality o manager, the Norwegian children invited to lunch at the B Restaurant by the British Co Later, they were entertained to te a conjuring show, as guests of Scandinavian Club. Altogethe glorious day for the youngsters.

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*The Mayor greets repatriated prisoners, entertained as guests of the North Finchley Odeon, on the occasion of the screening of STAGE DOOR CANTEEN (U.A.)*

*Stills and current literature gave strong topical interest to this window display arranged by Mr. Cox of the Princess, Blackpool, for MISSION TO MOSCOW (Warner)*

# OUR ROAMING REPRESENTATIVE says:—

## Kine-variety

THOSE halls of the Granada chain equipped with full stage facilities have lately been touring a number of ambitious "live" shows as an addition to the usual film programme. They have, for instance, a miniature Sanger circus going round, and when I visited the Walthamstow Granada recently an international variety show was being widely advertised for the following week. This consisted of performers from Russia, China, America, Holland, fighting France and Gt. Britain, the latter represented by a team including Baby Beams, said to be the smallest vaudeville artiste on the stage. In support of this claim her shoes and frock were on show on a table in the centre of the vestibule, along with portraits of herself and her fellow troupers. Supporting the extensive letterpress publicity for this 70-minute stage show, the spacious vestibule was hung with the flags of the Allies and looked very bright in consequence. I am told that this is the seventh of these variety shows to appear at this theatre, and they have proved very popular. es

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## Blurbs

DO the public pay attention to lay Press reports of films or not? Many opinions have been expressed on this knotty problem, and I believe the general feeling is that what Fleet Street says can make or mar paybox returns on a picture. Nevertheless a conversation with the manager of a large suburban circuit theatre seems to throw doubt on this assumption. He told me (and was not alone in doing so) that an unusual picture recently released had proved a flop, despite special publicity aimed to put it over with the public. I recalled that this production had enjoyed a very favourable Press, to which he replied: "I don't think the public pays any attention to what the professional critics say about pictures. A number of people happen to see these films before they get to us—possibly at the West End pre-release runs—and tell their friends what they think of the features. These friends pass the word along, and by the time the film reaches the ordinary exhibitor the public mind has been made up. If the first viewers enjoyed the production we can expect good business; if not, nothing will prevent a slump." This is a personal opinion, but it cannot be denied that the film which prompted it failed to get across in a number of districts despite the critics' praise.

## Carelessness

WHEN troops are inspected by their commanding officer he walks up and down ranks looking keenly for scrubby chins, dirty buttons, muddy shoes, defective equipment and other signs of carelessness. Woe betide anyone detected with faults of this kind! I sometimes think it would be a good thing if kinema managers adopted a similar practice as regards the houses of which they have charge. I often notice items which, were I responsible, I should try to have altered. For instance, the other day, while standing in a vestibule I could not avoid noticing a large baize-covered wall board headed: "Here's News!" But unfortunately there wasn't—for the board was completely bare. Had I been the manager I should either have covered the heading so as not to let it seem foolish, or by hook or by crook have contrived something to pin on the board and so attempt to fulfil the title. Probably the manager of that house had not even noticed that the board was there and lacked contents.

# ORGAN INTERLUDES

## MOLLY AND ROBINSON CLEAVER SCORE AGAIN

PERHAPS many readers will wonder why my visits to the Granada, Harrow, are so frequent. There is no secret whatever about it for it happens to be within a very short distance from my home and it is the policy of the Granada circuit to present "guest" organists who take about 15 or 16 weeks to travel round their theatres where organs are installed, and so I 'phone up manager Dimmock regularly to ask who is the guest of the week, and this plan saves me many an unnecessary journey to outlying theatres. Well, Molly and Robinson Cleaver fill the bill this week, and I am always pleased to hear their show, for it more nearly approaches what I consider an ideal organ presentation than any other show touring and broadcasting to-day.

This is quite an unbiased opinion, and is the result of a clever combination of first-class musicianship with brilliant dual technique and a whimsical and perfectly natural "brand of humour" as man and wife alone could put over. As an example, to watch them in their "pedal duet" is not only clever foot work but the sly asides and quips make it great fun to watch.

The present show is a new one, but contains one old favourite owing to scores of repeated requests which cannot very well be ignored, and is accounted for by the fact that "solo" presentations of the Tschaikowsky "Concerto for Two" are only mediocre as entertainment even with an efficient performer on either piano or organ, whereas the piano-organ ensemble with the organ registration a correct tonal imitation of the orchestral accompaniment gives the nearest medium possible to piano solo and orchestra presentation as in the film. The public are quick to recognise this point and even a medium matinée house not only sat up and took notice but applauded vigorously afterwards.

The interlude opened with Molly at the piano and Robbie at the organ with two light tuneful numbers of the moment, "My Blue Heaven" and "Room with a View," followed by a direct contrast, Gounod's "Ave Maria." Weber's "Invitation to the Valse" made an excellent choice for an organ duet and also the humorous "pedals only" numbers. I happened, in conversation with these artistes afterwards to mention how very helpful the stage setting and especially the novel lighting effects, both on piano and organ keyboards and pedals enhanced the show. This immediately drew from Robbie a genuine tribute to the untiring work of Vic Marshall, the head electrician at this theatre, and I fully endorse that opinion.

Pathé Pictorial have been using both these clever artistes in the production of a piano-organ film short which, when shown, should be of great interest, not only to the general patrons, but to other organists, for unless they are "disengaged" they very seldom have the slightest chance of hearing one another, whether the result would be of learning how, or how not, to play an organ.

Just one little whisper of news that, as Robbie has been ill a week at Rugby, he can now claim to be the first organist to turn down four B.B.C. broadcasts and he is resting till the New Year when both will be "on the air" again.

A. W. O.

## *12 More ABC Managers Win "Yankee Doodle Dandy" Exploitation Awards*

Judging has been completed in the fourth and last section of the £240 "Yankee Doodle Dandy" Exploitation Contest conducted by Warner Bros. through the A.B.C. circuit.

Prizes of £5 each for the best campaigns have been awarded to M. Grimshaw, Ritz, Hyde; C. Burling, Palace, Londonderry; J. Kennelly, Astoria, Kirkdale, Liverpool; E. Aspinall, Capitol, Bolton; A. Gregory, Carlton, Tuebrook; W. Prescott, Savoy, St. Helens.

£5 awards for the best stunts went to A. Baylis, Regal, Chesterfield; E. Buckle, Capitol, Didsbury; R. Cox, Savoy, Chorlton; W. Higgins, Gainsborough, Bootle; L. Reeves, Central, Kidderminster; C. Hadfield, Apollo, Ardwick.

## *Hard on the Eyes*

IT has lately been ruled by the authorities what size of type may be used for district names on public announcements in the open, but there is no ruling about type sizes for other announcements. I mention this because recently I saw an otherwise admirable display carried out in such small type that it was not 100 per cent. useful. It consisted of a large board fixed at the foot of some stairs leading to the stalls and was headed: "For future presentation." Under this were eight removable panels each bearing details of coming films, but the lettering in which these were printed by the artist was too small to be easily readable by anyone standing at the entrance doors of the theatre. Only stalls patrons, who had to pass the board at close quarters, could have read it easily. Circle patrons would have missed it.

## *For the Youngsters*

GAUMONT-BRITISH are following the lead of Odeon by organising children's clubs at a number of their larger theatres in the London suburbs. Instead of simultaneous openings, the "branches" are being opened one or two at a time, and in each case the star who performs the ceremony is that popular broadcasting and stage comedian Tommy Handley. As with other organisations of the kind, the objects of the new movement are to provide the children with healthy entertainment on Saturday mornings, inculcate good habits, patriotism, safety precautions, stimulate National Savings, etc. Whenever possible a local or national personality will appear at the matinées to speak to the young members on his or her chosen topic.

## *They Gotta Horse!*

MOST children love animals, a fact which helped C. E. Stead, manager of the North Finchley Odeon, to organise a little competition, which both entertained the members of his Children's Club and provided a useful advertisement for the Technicolor film "My Friend Flicka." He offered three prizes of Savings Certificates for the best coloured or black-and-white drawings of a bay horse, as featured in the film, and at least 25 of the young hopefuls set to work and produced a collection of excellent entries. These were judged by the Club Committee, and the most meritorious of them were displayed on a board in the vestibule for everyone entering the building to see.

**WASTE PAPER**
*The salvage drive is as urgent as ever. Are you doing your bit?*

# RELEASES FOR JAN. 17, 1944

## Compiled by A. W. OWEN

### THE MIRACLE OF MORGANS CREEK (Paramount)

CERT. A. Length 8,822 ft. Reg. No. F.6722. Reviewed in KINE. September 30, 1943.

STARS.—Betty Hutton, Eddie Bracken.

ATMOSPHERE.—Satirical comedy about the hasty marriage of an unknown soldier and a temporarily fuddled girl brings sextuplets and world fame to an American town.

ORGAN.—"When we are married," valse, from "The Merry Widow," Lehar (Chappell), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. B.D.639 by Anton and Paramount Orchestra.

### THE FARGO KID (RKO-Radio)

CERT. U. Length 5,717 ft. Reg. No. F.6802. Reviewed in KINE. November 4, 1943.

STARS.—Tim Holt, Ray Whitley.

ATMOSPHERE.—Period Western outdoor comedy melodrama, telling how a young cowboy defeats a sinister murder plot to rob an old prospector.

ORGAN.—"Raymond" Overture, Thomas (Hawkes), excerpts, with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. C.1564 by the New Light Symphony Orchestra.

## ARTHUR ESGATE AT THE ODEON, LEEDS

I HEAR that Arthur Esgate is now appointed to the Odeon, Leeds, which is known to most of us as the old Paramount, where music in the "silent" days meant a very large orchestra, and since "sound" came in a 17-rank Wurlitzer, on which any efficient organist can give a good account of himself and the instrument. Manager G. Guthrie is not only a manager who knows his managerial job from A to Z, but is also a fine showman who takes just as much interest in the organ recitals as in his film programmes, which, in other words, mean that co-operation is always available for his organists with the result that this theatre has an enviable reputation for its musical activities. Holding this position, Arthur Esgate will be "on the air" again, and I sincerely hope that he will put over the air some really worthy recitals of the type his Yorkshire musical folk appreciate and may he have luck in getting his ambitious items past the listening committee of the B.B.C.

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necessary, so I cannot have the pl
of a personal visit, but can onl
sincere wishes for a continua
worthy recitals and a comfortabl
on a "happy ship."

A. W

AND NOW
LET'S SAVE
WASTE PAP

# FORTHCOMING TRADE SHOWS

| DATE. | TIME. | PLACE. | TITLE OF FILMS. | SHOWN BY. | STARS. |
|---|---|---|---|---|---|
| | | **LONDON.** | | | |
| Thur., Dec. 23 | 11 a.m. | Own Theatre | Seven Shorts | M-G-M | ——— |
| Tues., ,, 28 | 10.30 a.m. & 2.30 p.m. | Century | Guadalcanal Diary | 20th Century-Fox | Preston Foster |
| Wed., ,, 29 | 10.45 a.m. | Rialto | In Old Oklahoma | British Lion | John Wayne |
| | | **BIRMINGHAM.** | | | |
| Tues., Dec. 28 | 10.30 a.m. | Forum | The Seventh Victim | RKO-Radio | Tom Conway |
| Wed., ,, 29 | 10.30 a.m. | Tatler | Prairie Law | RKO-Radio | George O'Brien |
| ,, ,, 29 | 10.30 a.m. | West End | In Old Oklahoma | British Lion | John Wayne |
| | | **CARDIFF.** | | | |
| Tues., Dec. 28 | 10.45 a.m. | Park Hall | Mutiny on the Bounty | M-G-M | Charles Laughton |
| ,, ,, 28 | 10.30 a.m. | Olympia | The Seventh Victim | RKO-Radio | Tom Conway |
| Wed., ,, 29 | 10.30 a.m. | Park Hall | Prairie Law | RKO-Radio | George O'Brien |
| Fri., ,, 31 | 10.45 a.m. | Empire | In Old Oklahoma | British Lion | John Wayne |
| ,, ,, 31 | 10.30 a.m. | Park Hall | Cry Havoc | M-G-M | Margaret Sullavan |
| | | **GLASGOW.** | | | |
| Tues., Dec. 28 | 10.30 a.m. | Playhouse | The Seventh Victim | RKO-Radio | Tom Conway |
| Wed., ,, 29 | 10.30 a.m. | Regent | Prairie Law | RKO-Radio | George O'Brien |
| ,, ,, 29 | 10.30 a.m. | Regal | In Old Oklahoma | British Lion | John Wayne |
| ,, ,, 29 | 10.45 a.m. | La Scala | Cry Havoc | M-G-M | Margaret Sullavan |
| | | **LEEDS.** | | | |
| Tues., Dec. 28 | 10.30 a.m. | Ritz | The Seventh Victim | RKO-Radio | Tom Conway |
| Wed., ,, 29 | 10.30 a.m. | Tatler | Prairie Law | RKO-Radio | Georeg O'Brien |
| Thur., ,, 30 | 10.30 a.m. | Majestic | In Old Oklahoma | British Lion | John Wayne |
| ,, ,, 30 | 10.30 a.m. | Tower | Cry Havoc | M-G-M | Margaret Sullavan |
| | | **LIVERPOOL.** | | | |
| Tues., Dec. 28 | 10.30 a.m. | Forum | The Seventh Victim | RKO-Radio | Tom Conway |
| Wed., ,, 29 | 10.30 a.m. | Palais de Luxe | Prairie Law | RKO-Radio | George O'Brien |
| ,, ,, 29 | 10.45 a.m. | Trocadero | In Old Oklahoma | British Lion | John Wayne |
| Fri., ,, 31 | 10.45 a.m. | Palais de Luxe | Cry Havoc | M-G-M | Margaret Sullavan |
| | | **MANCHESTER.** | | | |
| Tues., Dec. 28 | 10.30 a.m. | Theatre Royal | The Seventh Victim | RKO-Radio | Tom Conway |
| ,, ,, 28 | 10.45 a.m. | Market Street | Wings Over the Pacific | Pathe | Edward Norris |
| Wed., ,, 29 | 10.30 a.m. | Oxford | Prairie Law | RKO-Radio | George O'Brien |
| ,, ,, 29 | 10.45 a.m. | Market Street | Follies Girl | Pathe | Wendy Barrie |
| ,, ,, 29 | 10.45 a.m. | Gaiety | Cry Havoc | M-G-M | Margaret Sullavan |
| Thur., ,, 30 | 10.45 a.m. | Market Street | Here Comes Kelly | Pathe | Eddie Quillian |
| Fri., ,, 31 | 10.45 a.m. | New Oxford | In Old Oklahoma | British Lion | John Wayne |
| ,, ,, 31 | 10.45 a.m. | Market Street | Spy Train | Pathe | Richard Travis |
| | | **NEWCASTLE.** | | | |
| Tues., Dec. 28 | 10.30 a.m. | Essoldo | The Seventh Victim | RKO-Radio | Tom Conway |
| Wed., ,, 29 | 10.45 a.m. | Grainger | Mutiny on the Bounty | M-G-M | Charles Laughton |
| ,, ,, 29 | 10.30 a.m. | Tatler | Prairie Law | RKO-Radio | George O'Brien |
| ,, ,, 29 | 10.45 a.m. | Essoldo | In Old Oklahoma | British Lion | John Wayne |
| | | **NOTTINGHAM.** | | | |
| Tues., Dec. 28 | 10.30 a.m. | Elite | The Seventh Victim | RKO-Radio | Tom Conway |
| ,, ,, 28 | 10.30 a.m. | Scala | Cry Havoc | M-G-M | Margaret Sullavan |
| Wed., ,, 29 | 10.30 a.m. | Scala | Prairie Law | RKO-Radio | George O'Brien |
| Fri., ,, 31 | 10.30 a.m. | Elite | In Old Oklahoma | British Lion | John Wayne |
| | | **SHEFFIELD.** | | | |
| Tues., Dec. 28 | 10.30 a.m. | Cinema House | The Seventh Victim | RKO-Radio | Tom Conway |
| Wed., ,, 29 | 10.30 a.m. | Cinema House | Prairie Law | RKO-Radio | George O'Brien |
| Thur., ,, 30 | 10.45 a.m. | Union Street | Gay Desperado | Independent Pictures | ——— |
| ,, ,, 30 | 10.45 a.m. | Union Street | Two Good Fairies | Independent Pictures | ——— |
| Fri., ,, 31 | 10.30 a.m. | Regent | In Old Oklahoma | British Lion | John Wayne |

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## BOOKS

W. L. PEMBER'S "Read This and Weep," 2s. 8d., post paid.—White Hill Press, Marlow, Bucks.

## PATENTS

THE Proprietors of British Patent No. 400,251 for "Improvements in Colour Photography" desire to enter into negotiations with a firm or firms for the sale of the Patent or for the grant of licences thereunder.—Further particulars may be obtained from Marks and Clerk, 57 and 58, Lincoln's Inn Fields, London, W.C.2.

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KINEMAS FOR SALE.—EAST LANCS, TWO KINEMAS, SEATING 1,400 APPROX.; FURNISHING, ETC., EXCELLENT; PRICE £12,500, INCLUDING PROPERTY OF ONE.—WRITE, G., BOX 756, KINEMATOGRAPH WEEKLY.

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December 23, 1943

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A E Rose

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